Islands enthroned in the midst of her suite; (fol. 68*b*) natives of Salāhī Islands with gilded leaves covering their thighs, or climbing trees; (fol. 72) the dragon and the horned hare; (fol. 72*b*) inhabitants of the Indian Ocean; (fol. 78) the wolf-headed men who inhabit the islands of the Ocean; (fol. 78*b*) a man carrying on his back a creature with 'leather legs'—the old man of the sea of Sindbad's tale; a whale; (fol. 80*b*) the 'old Jew', a human-headed sea monster which comes ashore on Saturday evening and leaves on Sunday evening; and (fol. 97*b*) the so-called sculptures of mount Bīsutūn, on the western border of Iran, showing Khusrau Parvīz on his steed Shabdīz and Shīrīn surrounded by her court; constellations, zodiacal signs, and planets, including (fol. 18) Saturn depicted with six arms; quadrupeds, fishes, birds, and reptiles.

[E. B. and M. M.]

129

TASHRĪḤ AL-BADAN

MID 15TH CENTURY

A manuscript of the Tashrīḥ al-Badan, on anatomy, by Manṣūr ibn Muḥammad ibn Aḥmad (ibn Yūsuf ibn Ilyās)

SUBJECT AND ARRANGEMENT. This well-known treatise on human anatomy is dedicated to the Timurid prince Ẓiyā' al-Dīn Amīr-zādah Pīr Muḥammad Bahādur Khān. By this is, probably, meant Pīr Muḥammad, son of Jahāngīr, son of Tīmūr, who after his grandfather's death, was left in possession of the Indian provinces and Zābulistān, but was murdered in 809 (1407).[1] Another grandson of Tīmūr was also called Pīr Muḥammad, namely, the son of 'Umar Shaikh, and he was murdered in 812. It is said (Fonahn, pp. 3 and 129) that this work was composed in A.D. 1396 and the author's better-known work, *Kifāyah Mujāhidiyyah*, 27 years later. The author's name is given on fol. 2 of the manuscript. The preface, with its general account of the limbs and parts of the body, is followed by chapters on the bones, nerves, muscles, veins, arteries, and organic members,[2] and a conclusion on the formation and development of the embryo.

MEASUREMENTS, ETC. 26·4 × 18·0 cm.; the written surface measures about 18.3 × 11·3 cm.; 21 lines; 31 folios.

WRITING AND PAPER. The writing is an elegant *Nasta'līq* enclosed within gold and blue rulings. The paper is polished and rather thin.

BINDING. The outside of the cover, which is not contemporary, is of smooth purplish-red leather with a blind-tooled panel, central motif, and line border; the inside is of buff paper printed with a radiating foliage design in greenish brown.

DATE AND SCRIBE. The manuscript was copied about 1450 by an unknown scribe.

[1] See Rieu, ii. 467*b* and 470*b*; Fonahn, *Zur Quellenkunde der persischen Medizin*, pp. 3, 13, and 129; and references given by them.

[2] The number of chapters is definitely stated as five in the preface; but there is great confusion in the numbering of chapters in the body of the work.

ILLUMINATION AND ILLUSTRATIONS. On fol. 1, flanked above and below by pendants decorated in gold and blue, is a rosette in dark-blue and gold, containing, in gold script, the title *Min Tashrīḥ al-Badan*; other crude ornaments on the page are later additions. On fol. 1*b* is a *sarlauḥ* in blue, of similar style to the rosette, with decorative foliage in gold and colour on a white ground and the *Basmalah* in gold script. On fol. 30*b* there is some crude blue and gold illumination.

The paintings consist of six conventional outline drawings, partly coloured, with black and red inscriptions, as follows;

(1) Fol. 10*b*. The skeleton.
(2) Fol. 15. Plan of the nervous system.
(3) Fol. 16*b*. Plan of the muscular system.
(4 and 5) Foll. 20*b* and 22*b*. The internal organs and circulatory system.
(6) Fol. 31. The embryo.

SEALS AND INSCRIPTIONS. On fol. 1 are the seal and *ex-libris* of one Aḥmad ibn Muḥammad Vaisī and another seal too defaced to decipher.

[E. B. and M. M.]

130

TASHRĪḤ AL-BADAN

MID 15TH CENTURY

The same work as No. 129

SUBJECT AND ARRANGEMENT. This copy is identical with the last manuscript in contents, style of writing, number and style of drawings, and the quality of the ornamentation. Evidently it was executed by the same scribe and artist, although the paper seems older and is of a darker tone. There are also some variations in the text.

Contents:

Chapter I, on bones, fol. 4*b* (fig. fol. 9*b*).
„ II, on nerves, fol. 10 (fig. fol. 13*b*).
„ III, on muscles, fol. 14*b* (fig. fol. 15*b*).
„ IV, on veins, fol. 15*b* (fig. fol. 19*b*).
„ IV, *bis*, on arteries, fol. 19*b* (fig. fol. 21*b*).
„ V, on organic members, fol. 21*b*; with conclusion on embryo (fig. fol. 29*b*).

MEASUREMENTS, ETC. 26 × 17·8 cm.; the written surface measures 18 × 11·7 cm.; 21 lines; 30 folios.

WRITING AND PAPER. The writing is an elegant *Nasta'līq*, with rubrics, enclosed within gold pale-brown rules.

The paper is of an ivory tone. The margins are slightly damaged by worms.

BINDING. The cover is of cardboard, with flap. The outside is ornamented with a watered design.

DATE AND SCRIBE. Like the contemporary no. 129, this manuscript lacks a colophon, and the scribe's name is unknown. It was probably copied about the middle of the 15th century.

ILLUMINATION AND ILLUSTRATIONS. On fol. 1 is a rosette containing the title. On fol. 1*b* is a *sarlauḥ* containing the *Basmalah*. Both are probably by the illuminator of MS. 129, though the illumination of the two manuscripts differs considerably in details. The illustrations on foll. 9, 13, 15, 19, 21, and 29 are almost identical with those in the other manuscript.

[E. B. and M. M.]

131

MAṢNAVĪ OF RŪMĪ

DATED 855 (1451)

A manuscript of the Maṣnavī of Jalāl al-Dīn Rūmī. (*See no. 124.*)

SUBJECT AND ARRANGEMENT. The six books with their respective prose prefaces begin on foll. 1*b*, 48*b*, 88*b*, 139*b*, 182*b*, and 232*b*.

MEASUREMENTS, ETC. 27·9 × 19·9 cm.; the written surface, within blue and gold rulings, measures 21·1 × 13·7 cm.; 25 lines in 4 columns; 284 folios.

BINDING. There is an 18th-century Persian-leather green binding, stamped with a central *turanj* and two 'satellites', on a light-brown ground; red leather inside cover.

WRITING AND PAPER. The writing is a good *Nasta'līq*, with headings in red; the letter ڜ is usually with three dots and ذ mostly with none. Traces of Turkish can be detected in such misspellings as بو بیند for ببیند. The paper is thin, firm, and polished; it is probably resized European paper.

DATE AND SCRIBE. The colophon bears the date of Friday the [four] and twentieth of Muḥarram, 855 A.H. (26 Feb. A.D. 1451). Copyist, 'Alī ibn Iskandar al-Quhistānī.

ILLUMINATION. The first prose preface is written on two confronting pages both of which are decorated with a beautiful border illumination in the Timurid style, painted in gold and colours on a blue ground with white Cufic lettering. On fol. 2*b* and the opening pages of the other five books, are finely illuminated *'unvān*s in the same style but differing greatly in their details.

EX LIBRIS. The manuscript was written for and by the order of Amīr Ḥājī Maḥmūd ibn Amīr Asad Allāh in the town of Andagān(?).

[E. B. and M. M.]

132

ḤILYAT I ḤULAL

DATED 856 (1452)

A manuscript, apparently a holograph, of Jāmī's Ḥilyat i Ḥulal, or 'Embroideries of Robes'

SUBJECT AND ARRANGEMENT. This treatise, in Persian prose with occasional verse, is the most comprehensive of the three works on the subject of enigmas and their solution by the renowned Ṣūfī and poet Nūr al-Dīn 'Abd al-Raḥmān Jāmī (817–98 (1414–92)).[1] Copies of the three works together are rare; one forms part of the manuscript of Jāmī's *Kulliyyāt* preserved in the Bibliothèque Nationale.[2]

The unquestioned acceptance of this manuscript as a holograph must have contributed to the esteem in which it was held. The Mughal Emperor Shāh Jahān, as appears from a note on fol. 1, acquired it, on the day of his accession, for his library, by purchase or as a present (it is not stated which). He says '... On the twenty-fifth day of Bahman-māh i Ilāhī, corresponding to the eighth day of Jumādā II (1037 (1628)), the day of my blessed accession, this esteemed manuscript, indubitably by the hand of his reverence Mullā Jāmī (may God have mercy upon him), was included in the library of this suppliant at the threshold of God ...'[3] Mu'tamad ad-Daulah Farhād Mīrzā, son of 'Abbās Mīrzā, son and Prince Regent of Fatḥ Alī Shāh, in whose library this manuscript was also included in A.H. 1291, has, in his well-known handwriting, written in Persian upon the fly-leaf two notes, one of which reads: 'The *Ḥilyat al-Ḥulal*, in the hand of Mullā Jāmī himself, in the year 856.' And Farhād Mīrzā's son, 'Abd al-'Alī Mīrzā Iḥtishām al-Daulah, who inherited the manuscript, has later on added a note, under Shāh Jahān's inscription, vouching for its authenticity and for the truth of the statement that he acquired the book on the day of his accession.

In this same library there is a manuscript of Jāmī's Commentary[4] on the Poem of Wine by Ibn al-Fāriẓ, with a presentation note in two pages, appended as fly-leaves to the beginning of the book, purporting to be in the author's own hand; there are also marginal corrections in the text in a similar hand. While the difference in style between these two possible autographs of the same man can be ascribed to the interval of time (twenty years) that separated one from the other, it is worth remark that an India Office MS. of this same *Ḥilyah* (No. 1378 in Ethé's *Catalogue*) is also described as being 'by the author's own hand, with numerous marginal additions, and dated A.H. 856'.[5]

The title of the work, which appears in an illuminated medallion on fol. 1, runs as follows: 'The great Treatise on Enigmas by His Reverence the Pole of Poles, the

[1] See Rieu, p. 17. Ethé, *Ind. Off. Cat.*, no. 1378.

[2] *Man. supp. pers.*, foll. 555*b*, 568*b*, 574*b* (Blochet, *Catalogue*, tom. iii, p. 272).

[3] Similar inscriptions occur in numbers of other Persian manuscripts from the library of the Great Mughals of Hindustan; cf. Blochet, *Notices et extraits*, tom. 41, pp. 156, 157, 214.

[4] Composed in A.H. 875.

[5] The handwriting of the India Office MS. differs considerably from that of the present and it is, of course, possible that both were copied from the original with its colophon. A manuscript of the works of Jāmī in Leningrad (see Rosen's *Catal.*, p. 215) has been also regarded as in the author's hand.

Possessor of the seat of divine knowledge, Nūr al-Millat wa'l-Dīn, our master, 'Abd al-Raḥmān Jāmī, in his noble handwriting.' This inscription was clearly written by the illuminator, probably after Jāmī's death, when the folios of the text were remargined and repaired and the decorations were added.

The date of composition, A.H. 856, shows that Jāmī wrote the book when he was about forty years old, and before he had composed most of his mystical works.

The book, as noted in the preface, is based upon, and is probably abstracted from, the *Ḥulal i Muṭarraz* and the Selection from the *Ḥulal*, both by Sharaf al-Dīn 'Alī Yazdī, who died A.H. 858 (two years after Jāmī's work was composed).[1]

Copies of the works of 'Alī i Yazdī and Jāmī on Enigmas are plentiful in various eastern and western libraries.[2]

MEASUREMENTS, ETC. 23·5 × 16 cm.; the written surface measures 13·1 × 7·6 cm.; 17 lines; 45 folios.

WRITING AND PAPER. The writing is a slanting, firm, inelegant semi-*Naskh*, inclining to *Nasta'līq*; it is surrounded by gold and blue borders on paper set within wide margins covered with stencilled floral designs in gold and red. The colophon runs; 'Here ends the writing and making of this fair copy by the hand of one who quenches his thirst at the cup of bitterness, 'Abd al-Raḥmān ibn Aḥmad al-Jāmī, may Allāh help him to resolve the enigmas contained in his sacred names and to discover the mysteries concealed in the words which give expression to his august attributes, in the year 856 A.H.'

BINDING. The volume is unbound.

DATE AND SCRIBE. As stated above, the manuscript was presumably and probably copied by the author himself in A.H. 856 (A.D. 1452).

ILLUMINATION AND ILLUSTRATIONS. In a circular medallion on fol. 1 the title of the work and the author's names are inscribed in white on a gold ground within a lapis border ornamented with red and gold fleurons; on fol. 2*b* is a small *'unvān* of similar style. [E. B. and M. M.]

133

KULLIYYĀT OF SA'DĪ

DATED 856 (1452)

PLATES

The complete works of Sa'dī. (*See nos. 109, 113.*)

SUBJECT AND ARRANGEMENT. The text of this manuscript runs straight through the body of the pages and continues in the margins. The title *Dīvān* of the

[1] See Rieu, p. 173. Jāmī, in his preface, prays for a long life for 'Alī i Yazdī.

[2] See Aumer, *Pers. Hds. . . . München*, nos. 134 and 135; Ethé, *Bodl. Catal.*, nos. 894 (32), 895 (28), 896 (13), and 1345; *Ind. Off. Cat.*, nos. 1378 and 1379; Ḥājī Khalīfah, iii. 108, v. 638; Pertsch, *Berl. Cat.*, nos. 32 (2) and 65 (1); Rieu, *Sup. Pers. Cat.*, no. 193; and other references given in these works.

Gnostic Shaikh, Musharraf al-Dīn, Muṣliḥ al-Sa'dī al-Shīrāzī, upon whom may be God's mercy', appears in four panels at the top and bottom of foll. 2*b* and 3*a*.

The works are in the following order:

(i) Preface by 'Alī ibn Aḥmad ibn Abī Bakr [ibn] Bīsutūn (fol. 2*b*).
(ii) List of the five *Risālahs* (4), followed by the *Risālahs* themselves, viz: (*a*) the prose preface, by Sa'dī (4); (*b*) the five *Majlis* (7, 9, 11*b*, 13, 15); (*c*) the *Su'āl i Sāḥib i Dīvān* (19); (*d*) the *'Aql u 'Ishq*, on reason and love (20); (*e*) the *Naṣīḥat i Mulūk* (advice to kings) (21*b*).
(iii) The anecdotes of Sa'dī's interview with Abāqā Khān and the incident of Malik Shams al-Dīn Tāzīgūī (27).
(iv) The *Gulistān* (28*b*).
(v) The *Sa'dī-nāmah* or *Būstān* (89*b*).
(vi) The Arabic *qaṣīdahs* (167*b*).
(vii) The Persian *qaṣīdahs* (174*b*).
(viii) The elegies (199*b*).
(ix) The *Mulamma'āt* (203*b*).
(x) The *Tarji'-band*, the latter stanzas of which are written obliquely across the pages (207*b*).
(xi) The *ghazals*, viz.: *Ṭayyibāt* (213*b*); *Badāyi'* (294*b*); *Khavātīm* (333); and the early odes (347); all alphabetically arranged.
(xii) The *Ṣāḥibiyyah* proper, i.e., the short poems separated from the prose work *Naṣīḥat al-Mulūk* (353*b*).
(xiii) The *Muqaṭṭa'āt* (371*b*).
(xiv) The licentious pieces (375*b*).
(xv) Three satirical sermons followed by comic anecdotes (384).
(xvi) The Quatrains (389*b*).
(xvii) The *Fardiyyāt* or detached verses (394).

MEASUREMENTS, ETC. 22 × 13 cm.; the written surface measures 14·7 × 9·2 cm.; 2 columns of 19 lines and 1 oblique marginal column; 396 folios.

WRITING AND PAPER. The writing is a *Nasta'līq* of an early type with an occasional use of the point on a د after a vowel and of ب for پ and ج for چ. The paper is of an ivory tone, thin and polished.

BINDING. The outside of the cover is of brown leather with a flap and with centre, corners, and border of a darker-brown leather, sunk, gilt, and blind-tooled; the inside is of reddish leather with centre and corners of tracery over colours.

DATE AND SCRIBE. The manuscript was written by 'Alī ibn Ismā'īl ibn Yaḥyā al-Ḥusainī, who has dated his work 4 Rabī' II, A.H. 856 (24 Apr. 1452).

ILLUMINATION AND ILLUSTRATIONS. The manuscript is beautifully illuminated. On foll. 1*b*–2 is an elaborate double-page frontispiece in blue, gold, red, and white in a style which seems to be characteristic of the *ateliers* of western Iran from before the early Timurid period, with minute floral forms. (See no. 117 *ante*.) On foll.

2*b*–3 is another double-page frontispiece consisting of two *sarlauḥs* with similarly illuminated horizontal panels above and below, executed in a somewhat different style, and embodying the text written upon cloud forms on a gold-hatched ground. There are twenty-five small *'unvān*s; the titles are in gold and there are floral corner-pieces and motifs in gold and colour throughout.

On the index page the titles of the different works are arranged in a circle round the central *shamsah*; there are multiple marginal *ansae*.

(See Ettinghausen in *Survey of Persian Art*, pp. 1967–8 and Plates 941, 943.)

[E. B. and M. M.]

134

TRACTS BY ḤUSĀM IBN MUḤAMMAD RASHĪD

DATED 864 (1459)

Four literary tracts, by Ḥusām ibn Muḥammad Rashīd Ṣarrāf Khvārazmī

SUBJECT AND ARRANGEMENT. A collection of four literary tracts in Persian prose, interspersed with verses and poetical quotations, verses from the Koran, and other Arabic quotations all written by the same author, Ḥusām ibn Muḥammad Rashīd Ṣarrāf Khvārazmī.

The author's name occurs on fol. 49*b*. He must have lived some time in the 8th–9th century A.H. (14th–15th century A.D.), for amongst poetical quotations there are some from Sa'dī (d. 694 (1294)), three times by name (foll. 34*b*, 35, and 35*b*). The present manuscript was copied for Abū'l Fatḥ Pīr-Būdāq Bahādur Khān (son of Jahān-shāh, son of Qārah Yūsuf, of the Turkman Dynasty of Qārah Quyūnlū).[1] The author wrote the fourth tract in the name of a grandee of Shūshtar, in Khūzistān, named Mīr Mubārak-shāh.

Fol. 1*b*, an allegorical tract without title, comprising the narrative of an imaginary conversation between a saint and a harp (with its parts, i.e., the silk strings, the wooden body, the deerskin of the sound-box, and the tassel from the horse's tail adorning the foot of the harp), on the cause of the plaintive tone of the harp.

Fol. 11*b*. *Nuzhat al-'Āshiqīn*. On Love. This is divided into four short chapters dealing with: (*a*) the nature and varying aspects of love; (*b*) the qualities of the lover; (*c*) the qualities of the beloved; and (*d*) the pre-eminence of love. A complicated argument is interspersed with short tales and anecdotes after the manner of the *Gulistān*.

Fol. 36*b*. A short tract, without title, also in the form of an allegory, by the same author. A contest takes place between the Rose and the Vine on their respective merits and preferences. This essay and the next belong to the classical type known as *Munāẓarah*.

Fol. 46*b*. A tract, in similar style to, and apparently by the same author as, the above, contrasting the games of dice and chess, in a dialogue between the two, in a flower garden at Khūzistān. It ends in the two opponents agreeing to have their differences settled by the arbitration of a man who was expert in both games, namely, Mīr Mubārak-shāh of Shūshtar (see *ante*).

[1] Zambaur, p. 257.

MEASUREMENTS, ETC. 22·1 × 13·6 cm.; the written surface measures 14·6 × 7 cm.; 14 lines; 51 folios.

WRITING AND PAPER. The writing is a very elegant *Nasta'līq* enclosed within gold lines.

BINDING. The binding is Turkish, of the late 18th century. The outside of the cover is of brown leather with a flap and a floral central design and borders in two shades of gold; the inside is of pink paper.

DATE AND SCRIBE. The manuscript was copied by Shaikh Maḥmūd, at Shīrāz, 'the City of Delight' (*Dār al-'aish*), and is dated 864 (1459).

ILLUMINATION. (1) Fol. 1: A medallion, in gold with a blue and gold border, containing, in elegant white script, the words: 'For the library of the eminent Sulṭān, the most just and generous Khāqān, the shadow of Allāh over the continents, ruler on water and on land, Abū'l-Fatḥ Pīr-Būdāq Bahādur Khān, may Allāh make his reign everlasting.' (2) Foll. 1*b*, 11*b*, 36*b*, and 46*b*. *'Unvāns* in lapis and gold with a few touches of red, green, black, and white. These *'unvāns* are bright in colour and admirable in style.

[E. B. and M. M.]

135

MAṢNAVĪ OF RŪMĪ

DATED 866 (1461–2)

A manuscript of the Maṣnavī of Jalāl al-Dīn Rūmī

SUBJECT AND ARRANGEMENT. This manuscript comprises all six books of the poem, each preceded by its prose preface.

MEASUREMENTS, ETC. 26·5 × 17·7 cm.; the written surface measures 17·3 × 10·5 cm.; 4 columns of 25 lines; 292 folios.

WRITING AND PAPER. The writing is a particularly graceful *Naskh*. The text is written within gold rules. The paper is of a light tan shade, rather mottled, polished, and thin, entirely relaid within modern margins.

BINDING. The modern outside cover is of brown leather with a new hinge and flap and with a blind-tooled floral border and a central panel of script signed by Pīr Tīmūr Qulī Qārī as owner, and dated 1309 (1892).

DATE AND SCRIBE. Ni'mat Allāh ibn Muḥammad ibn 'Ivaẓ al-Nīshāpūrī al-Sharīf made this copy in 1461–2, the first book being dated 16 Muḥarram 866 (21 Oct. 1461), the second 27 Ṣafar (2 Dec. 1461), the third 15 Rabī' I (18 Dec. 1461), the fifth 22 Rabī' II (24 Jan. 1462), the sixth Friday, 4 Jumādā I (5 Feb. 1462).

ILLUSTRATIONS AND ILLUMINATION. On foll. 1*b*–2 is a double-page frontispiece, of unusual style (the design being considerably less close than is customary), with gold fleurons and decorative foliage, on a blue ground, embodying the beginning of the introduction to the first book within a centre in the shape of a long pear-shaped shield. The prefaces to the other books are contained within similarly shaped or trapeziform shields without decoration. On fol. 2*b* is the *'unvān* to the first book, in blue, gold, and black, with decorative foliage and pink flowers. On fol. 47*b* is the *'unvān* to the second book in a somewhat different style. On fol. 89*b* is the *'unvān* to the third book, somewhat similar to that on fol. 2*b*. On fol. 143*b* is the *'unvān* to the fourth book; this, which is unusual in style and colour—especially the rich chestnut ground—is composed of three pointed arches or cusps with semi-arches at the two ends, decorated with red flowers on blue and chestnut ground and with foliate borders to the arches. On fol. 187*b* is the *'unvān* to the fifth book in blue, black, and gold. On fol. 238*b* is the *'unvān* to the sixth book, in similar style to that of the fourth book but with smaller cusps and with a blue and black ground with coloured flowers.

The sub-titles are in red and gold throughout.

The illumination may be later than the text.

[E. B. and M. M.]

136

MAṢNAVĪ OF RŪMĪ

DATED 867 (1463)

The same work as no. 135 *&c.*

SUBJECT AND ARRANGEMENT. This manuscript comprises all six books, each preceded by its prose preface.

MEASUREMENTS, ETC. 38 × 26·5 cm.; the written surface measures 30·4 × 21·8 cm.; 4 columns of 19 lines; 388 folios.

WRITING AND PAPER. The writing is a large and clear *Naskh* enclosed within borders of blue and gold. The paper is of a deep cream tone, polished and thin, stained in places.

BINDING. The outside of the cover is of thinly lacquered rough black leather with a central panel containing a centre and corner designs and with two foliage scroll borders separated by wide borders, all in gold; the inside of the cover is of plain red leather with ruled borders.

DATE AND SCRIBE. The colophon states that the copy was completed on 27 Ramaẓān 867 (15 June 1463). The scribe's name is not given. Foll. 2–5 are later substitutes for lost leaves of the original.

ILLUMINATION. On fol. 1 is a large circular medallion with a gold ground upon which is inscribed in a very elegant white *Muḥaqqaq* a long *ex-libris*: the medallion is

surrounded by a border in blue. On foll. 1*b*, 60*b*, 115*b*, 116, 187*b*, 246*b*, and 314*b* are the *'unvāns* to the six books, in gold and two shades of blue, with decorative foliage, and with the titles of the books in gold and white script. The chapter headings are written in coloured ink on grounds of cross-hatching within rectangles. These decorations, though not particularly delicate in execution, are handsome and effective.

SEAL AND INSCRIPTION. According to the *ex-libris* within the medallion on the first page, this manuscript was copied for the library of one Kamāl al-Daulah wa'l-Dīn Maḥmūd, Syndic of the Merchants. An *'arẓ-dīdah* dated 876 (1471) is written in the margin of fol. 1.

[E. B. and M. M.]

137

KHAMSAH OF NIẒĀMĪ

868 (1463) (?)

A manuscript of the Khamsah or Five Poems of Niẓāmī

SUBJECT AND ARRANGEMENT. For Niẓāmī see *ante*, no. 124. The manuscript starts on fol. 1 with the *Makhzan al-Asrār*, the opening verses of which are missing, the first folio having disappeared. On fol. 24*b* *Khusrau u Shīrīn*; on fol. 88*b* *Lailā u Majnūn*; on fol. 135*b* *Haft Paikar* or 'Seven Effigies'; on fol. 186*b* *Sharaf-nāmah* or first book of the *Iskandar-nāmah* (the second book, *Iqbāl-nāmah*, is not included).

MEASUREMENTS, ETC. 32·4 × 21·7 cm.; the written surface measures 21·2 × 13·6 cm.; 4 columns of 25 lines; 256 folios; defective at the beginning.

WRITING AND PAPER. The writing is a clear *Nasta'līq* enclosed within gold lines. The paper is polished and firm in texture.

BINDING. The cover is of modern salmon-coloured leather.

DATE AND SCRIBE. Neither the date nor the name of the scribe is given but according to Dr. Schulz, to whom the manuscript formerly belonged,[1] the text was signed by Darvīsh 'Abd Allāh of Isfahan in 868 (1463).[2] The colophon may have belonged to the other work (*Khamsah* of Amīr Khusrau) with which this was formerly bound up.

ILLUMINATION AND ILLUSTRATIONS. The illumination, at once dignified and elegant, is interesting as exemplifying work of the middle Timurid period. It comprises the following: fol. 24*b*, the *'unvān* to *Khusrau u Shīrīn*, consisting chiefly of a lapis ground embellished with foliage scrolls and small fleurons; foll. 88*b* and 135*b*, the *'unvāns* to *Lailā u Majnūn*, and to the *Haft Paikar*, consisting of foliage scrolls with red and green embellishments and black fleurons on lapis and gold grounds respectively, in a similar style to the above; fol. 186*b*, the *'unvān* to the *Sharaf-nāmah*, consisting of a lapis ground ornamented with red foliage and other forms. The use of black is very prominent.

[1] It was afterwards in the Goloubev collection.

[2] See Schulz, p. 87, and plates 38–46; Binyon, Wilkinson, and Gray, pp. 78 and 93, and pl. lx; and Kühnel, in *Survey of Persian Art*, p. 1856.

The miniatures are nineteen in number. Formerly, according to Dr. Schulz, there were thirty-six. The earlier frontispiece, reproduced by him (Taf. 36 and 37), was probably inserted.

The existing miniatures are interesting. They are probably the work of several hands, though the consistently fine colouring gives them unity. The delineation of landscapes and figures is rather simple and archaic for the most part, but some of the figures show distinct individuality, even mannerisms, in the drawing. In some instances the faces are noticeably long and large.[1] Especially remarkable, in several miniatures, is the treatment of foliage, figures being surrounded with complete frameworks of leaves. Clumps of plants, drawn large, adorn some of the high hill backgrounds. The skies are usually golden.

The lost colophon, mentioned above, cannot prove an Isfahan[2] source for the miniatures, and Kühnel (*Survey of Persian Art*, p. 1856) suggests a Herat origin for some at least of them, for instance no. 6, and considers the harmonious adjustment of text and illustrations characteristic of Khurasan.[3] The miniatures extend freely into the margins, and even between the columns of the text.

The subjects are as follows:

(1) Fol. 3. The ascent of the Prophet to Heaven. He is veiled and haloed, mounted on Burāq, and surrounded by attendant angels. The figures are set in golden clouds against a blue night sky.

(2) Fol. 10. The Sasanian King Khusrau Nūshīrvān and his Vazīr on horseback, with their suite, before a ruined domed edifice upon the walls of which two owls are perched, a sight that causes the king and his minister to utter forebodings for the future. Two ladies are standing near. Gold sky.

(3) Fol. 11*b*. An old woman, meeting the Sulṭān Sinjar in a flowering garden, complains that she is the victim of an injustice. In the garden is an ornate pavilion wherein are three ladies in diadems, with coiffures characteristic of the Timurid period. The background is formed of a bank of foliage, with circular clumps of lighter foliage and flowers. Gold Sky.

(4) Fol. 31. The Sasanian King Hurmuzd, crowned, enthroned, and wearing a green ermine-lined robe. The pose and costume are both unusual. His son Khusrau Parvīz, nude from the waist upwards, kneels before him, tendering his sword, while the elders beg the king to have mercy upon him.

(5) Fol. 36*b*. Khusrau Parvīz, riding on horseback through a rocky landscape, espies Shīrīn bathing in a pool surrounded by flowering trees; on the bank are her boots, head-dress, and cloak. Gold sky.

(6) Fol. 57*b*. Farhād the sculptor transporting Shīrīn on horseback on his back across the rocks of Mount Bīsutūn. Deer are depicted among the tree-crowned crags, on one of which are carved three figures, traditional representations of the Tāq i Bustān sculptures. Gold sky.

(7) Fol. 66. Khusrau Parvīz arrives on horseback at the foot of Shīrīn's castle,

[1] Compare those in Schulz, pl. 56B.

[2] Isfahan, like much of Persia, including Herat, was at this time under the dominion of the Black Sheep Turkman Jahān Shāh.

[3] The treatment of trees and foliage can be paralleled in a group of manuscripts included in Kühnel's list of archaistic Herat manuscripts of the period, e.g. the British Museum *Shāh-nāmah* (Add. 18,188), and in the Uppsala *Jamāl u Jalāl*.

whither she has fled to escape him. Shīrīn, with her court ladies around her, looks down on him from the castle summit. Gold sky.

(8) Fol. 81. A murderer, appointed by Shīrūyah, is leaving the chamber where Khusrau and Shīrīn are reposing, after having mortally wounded Parvīz who had just awakened.

(9) Fol. 100. The pilgrimage of Majnūn to the Ka'bah at Mecca, where his father has brought him in the hope of curing his love-frenzy for Lailā. The artist has symbolically represented the ardour of Majnūn's love by golden flames. The miniature is slightly damaged.

(10) Fol. 106*b*. Majnūn watching the battle between the Arabs of his own clan and those of Lailā's. The two fighting horsemen in the foreground are completely surrounded by clumps of leafy plants.

(11) Fol. 109*b*. Majnūn is led in chains by an old woman into the encampment of Lailā's clan; Lailā is seen emerging from her tent. Gold sky. The miniature is damaged.

(12) Fol. 115. Majnūn, in a rocky landscape with flowers and tall trees, among the animals. The ground is painted in gold.

(13) Fol. 131*b*. The visit of Majnūn to Lailā's grave; his arms are clasped round her tomb. Lailā's friends look down on him from a high building on the right, and deer are seen at the entrance of an open doorway on the left. Some of the mourning ladies have their eyebrows coloured blue. Gold sky.

(14) Fol. 148. Bahrām Gūr snatching the Iranian crown from between two lions while the crowd, controlled by guards, is watching the scene. Gold sky.

(15) Fol. 150. Bahrām Gūr hunting onagers on horseback while his favourite Chinese maiden, who is also mounted, plays the harp. Gold sky.

(16) Fol. 199*b*. In view of his army, drawn up in battle array, Iskandar fells Zarājah with a blow of his mace; both horsemen and horses are sheathed in iron.

(17) Fol. 212. Iskandar supporting Dārā, who has been mortally wounded.

(18) Fol. 218. Iskandar, surrounded by his court dignitaries, seats himself on the throne of the Iranian kings at Iṣṭakhr. Gold sky.

(19) Fol. 237. Iskandar, enthroned in the midst of his court, receives the Khāqān of China disguised as his own ambassador.

The margins of foll. 150*b*, 155, and 155*b* have inferior landscape details added by a later hand.

[E. B. and M. M.]

138

KULLIYYĀT OF KĀTIBĪ, AND ZĀD AL-MUSĀFIRĪN OF AMĪR ḤUSAINĪ

DATED 868 (1464)

The complete works of Kātibī, and the Zād al-musāfirīn, a mystical maṣnavī poem by Amīr Ḥusainī

SUBJECT AND ARRANGEMENT. Shams al-Dīn Muḥammad ibn 'Abd Allāh i Nīshāpūrī Kātibī, one of the most celebrated poets of his time, died in 838 or 839

(1434–5).[1] Kātibī's text occupies the margin as well as the body of the pages; in the body are: (fol. 1*b*) first the *Dīvān*, comprising the *qaṣīdahs*, the first of which are in praise of Allāh and the Prophet and include one entitled *Ṣalavāt-nāmah*, and a *tarkīb-band*, while others sing the praises of 'Alī and of Kātibī's spiritual master Ṣā'in al-Dīn; these are followed by pieces dedicated to the Timurid princes Shāh-Rukh, Bā'īsunghur Mīrzā, Sulṭān Ibrāhīm, and Sulṭān Khalīl; then come (107*b*) the *ghazals* in alphabetical order of rhyming and the *muqaṭṭa'āt* (226). There are two chronograms in the latter section, one recording the death of Shāh Manūchihr, in 825, and the other that of Mīr 'Ādil Shāh, in 837. In the margins are: (1*b*) The *Gulshan i Abrār* or 'Flower-garden of Pious Men', or, as entitled in the *'unvān*, *Gulshan i Asrār*, the 'Flower-garden of Mysteries', a lyric poem on mystical discipline composed in emulation of Niẓāmī's *Makhzan al-Asrār*; (36*b*) the *Majma' al-Baḥrain*, the 'Confluent of the two Seas', or 'Compriser of two Metres', an allegorical *maṣnavī* poem, every line of which can be scanned, by a device in recitation, in the two different metres of *Sarī'* and *Ramal*, and every hemistich of which possesses two rhyme-words corresponding to the two rhyme-words of the second hemistich of the same line. The poem embodies the romance of Nāẓir and Manẓūr; (72*b*) *Kitāb i Dah Bāb*, a *maṣnavī* poem embodying moral and esoteric precepts and written for Kātibī's son 'Ināyat; (113*b*) *Sī-ṇāmah*, a *maṣnavī* poem on mystical love in the form of thirty love-letters between Muḥibb, the lover, and Maḥbūb, the beloved, for which reason the poem is also known as the *Muḥibb u Maḥbūb*; (163) *Kitāb i Dil-rubā'ī*, a mystical *maṣnavī* poem written shortly after 829 (1426)[2] in the form of an allegory round the story of Qubād, King of Yaman, and his Vazīr; (181) the *Zād al-musāfirīn* or 'Travellers' Viaticum', a mystical *maṣnavī* poem by Amīr Ḥusainī or Mīr Ḥusainī (d. 718 (1318))[3] wherein the rules and obligations of the religious life are exposed and elucidated by means of anecdotes; on fol. 225*b* this author's name is given by the scribe as Sayyid Ḥusainī;[4] (226) the quatrains of Kātibī.

MEASUREMENTS, ETC. 20·7 × 11·3 cm.; the written surface measures 16·0 × 8·0cm.; 2 columns of 11 lines and oblique marginal script; 233 folios.

WRITING AND PAPER. The writing is a fine *Nasta'līq* written within gold borders on thin, polished, gold-sprinkled paper.

BINDING. The outside of the cover, which is late, is of black leather with a flap and with a central panel of tan leather ornamented with a border and centre design in gold on a black ground; the inside is of red leather with a central medallion and gold lining.

DATE AND SCRIBE. The manuscript was completed at Herat on Saturday, 9 Ẕū'l-Qa'dah, 868 (14 July 1464) by Sulṭān 'Alī.[5]

[1] Rieu, pp. 637–8. But a chronogram, apparently copied from the poet's tombstone appears, in a hand later than that of the text, at the end of the present manuscript; this gives the year 838.

[2] Rieu, op. cit.

[3] Ibid., p. 608.

[4] Mīr Ḥusainī's *Zād al-musāfirīn* occurs, similarly interpolated with other poems, in a manuscript of the complete works of Qāsim al-Anvār (Blochet, Catalogue, tom. iii, p. 251).

[5] The copyist of the British Museum MS. of Kātibī's works (Add. MS. 7768), copied eleven years earlier, was also Sulṭān 'Alī. There were, however, several scribes of this name apart from the celebrated Sulṭān 'Alī al-Mashhadī.

ILLUMINATION. On foll. 1*b*–2 is a double-page frontispiece of the finest quality, in blue and gold, minutely worked, embellished with coloured flowers. On foll. 107*b* and 226 are illuminated headings in blue and black with coloured flowers; there are smaller marginal ones on foll. 72*b* and 181, as well as on fol. 226. There are gold titles and floral ornament in the spaces left by the diagonal script in gold and colour throughout.

[E. B. and M. M.]

139

SAʿĀDAT-NĀMAH

DATED 869 (1465)

PLATES

A manuscript of the Saʿādat-nāmah, or Book of Felicity, a maṣnavī poem of doubtful authorship

SUBJECT AND ARRANGEMENT. This treatise on ethics and the elements of mysticism, the title of which appears only in the concluding chapter, on fol. 11*b*, is a *maṣnavī* poem of about 300 couplets (actually 293 in this manuscript), in twenty diminutive chapters, each consisting of a sentence or two on the principles of happiness, namely, consent to God's will, charitable deeds, forbearance, living in the company of the wise, and withdrawal from the world. The author, whose poetical name appears to have been Sharīf (fol. 12, col. 2, l. 2), evidently entertained a high opinion of this poem, wherein he claims to bestow on the reader the key to the treasure of happiness (fol.12). The work has been published several times[1] as the work of Nāṣir i Khusrau.

MEASUREMENTS, ETC. 31·2 × 18 cm.; the illuminated surface, including rules, measures 21·1 × 10·0 cm.; each written surface measures about 8·7 × 2·6 cm.; generally 10 lines; 12 folios.

WRITING AND PAPER. The writing is an elegant *Nastaʿlīq.* Each page is made up of 3 small pages of polished, gold-sprinkled cream paper, set diagonally, one above the other, within an illuminated panel, set in its turn within wide margins of thick, gold-sprinkled cream paper; worn and repaired in places.

BINDING. The outside of the Turkish cover is of gold-sprinkled pinkish buff paper boards with a flap, and is edged with black leather and ornamented with a gilt cord border and with a sunk central medallion with two pendants embodying a design of foliage forms and stylized Chinese clouds in brown on a gold ground; the inside is of gold-sprinkled cream paper.

DATE AND SCRIBE. The colophon, signed by one ʿAbd al-Raḥīm ibn ʿAbd al-Raḥmān al-Khvārizmī, bears the date of 23 Shaʿbān 869 (20 Apr. 1465) and the statement that this copy was written at Baghdād. The correctness of this date is borne out by the character of the *Nastaʿlīq* in which the entire manuscript is penned. The decoration and

[1] e.g. by E .Fagnan in *J.A.* (1879), by Kāviyānī Press in Berlin (A.H. 1341) together with Nāṣir's *Safar-nāmah*, and by M. Minovi (*A.H.S.* 1304–7) together with Nāṣir's *Dīvān.*

whole style of the work, on the other hand, indicate that the illumination was added to the original manuscript considerably—perhaps a century—later, when it was probably reset in its present form.

ILLUMINATION. The illumination, rich in gold and blue, is admirably executed and exemplifies late 16th-century style at its most successful point. On fol. 1 is a rosette in blue and gold with black fleurons and foliage forms bearing white and red flowers. On fol. 1*b* is a blue and gold *sarlauḥ* of exactly similar style.

This manuscript, with its unusual format, is essentially decorative in make-up, each of the three inset pages on each page having decorated borders in gold and black or gold and blue, and the enclosing panels being sumptuously illuminated in gold and blue, and with foliage forms bearing coloured flowers. The corners to the panels resemble each other in style but differ in design and sometimes contain stylized Chinese cloud forms.

[E. B. and M. M.]

140

DĪVĀN OF QĀSIM I ANVĀR

DATED 869 (1465)

The collected poems of Qāsim i Anvār, together with two prose treatises by the same

SUBJECT AND ARRANGEMENT. Mu'īn al-Dīn 'Alī Qāsim i Anvār, called Qāsim and Qāsimī, was born at Sarab near Tabriz in 757 (1356) and died at Kharjird near Jam in 837 (1433–4): for some years he enjoyed the patronage of Shāh Rukh at Herat but afterwards removed to Samarkand.

The *Dīvān* here opens in the usual manner (cf. Ethé, *Catalogue of Persian Manuscripts in the Library of the India Office*, i, col. 736 (no. 1285)); the poems are arranged alphabetically. The second section of mixed poems opens on fol. 200*b*. The *Dīvān* ends on fol. 215*a*. Thereafter the following are added:

Fol. 215*b*. The mystical *maṣnavī* poem *Anīs al-'ārifīn*, with the prose preface, by the same Qāsim i Anvār, who gives his full name (fol. 216*b*) as 'Alī ibn Naṣīr ibn Hārūn ibn al-Qāsim al-Ḥusainī al-Tabrīzī al-mashhūr bi'l-Qāsimī. For this work see Ethé, op. cit., i, col. 1567 (no. 2888[3], no. 2889[2]).

Fol. 237. A small selection of poems by the same, introduced by a short prose preface in the form of a letter to a friend.

Fol. 241*b*. A mystical treatise in prose and verse on divine love, presumably by the same Qāsim i Anvār, untitled, and beginning:

شکر و سپاس و حمد بی‌قیاس سزاوار حضرتیست الخ

The treatise runs into a commentary on the famous quatrain of Abū Sa'īd ibn Abī 'l-Khair (fol. 249):

حورا بنظارهٔ نگارم صف زد　　رضوان بتعجّب کف خود بر کف زد

آن خال سیه بران رخان مطرف زد　　ابدال ز بیم چنك بر مصحف زد

For another commentary on this quatrain see Ethé, op. cit., i, col. 1602 (no. 1919[2]).

Fol. 253*b*. A brief mystical treatise in prose, anonymous and untitled but presumably by the same Qāsim i Anvār, beginning:

اول نصیحتی که سلامت دین و گشاد راه و رشد و سلامت از آفت بدان منوطست در ابتدای این مکتوب ثبت شد الخ

This tract ends on fol. 257*b* with a dated colophon. Thereafter follows a *maṣnavī* poem (foll. 258–64) which lacks some leaves at the beginning.

MEASUREMENTS, ETC. The written surface measures 12·1 × 6·7 cm.; 15 lines in 2 columns enclosed within gold and black rules. The margins have been trimmed. There are 264 folios.

WRITING AND PAPER. The writing is in fine, small, Persian *Nasta'līq*. Catch-words are supplied. The titles are in *Ṣuls*. The paper is of good quality and glazed: there are some water-stains.

BINDING. The binding is in dark brown leather, with stamped medallions: the spine is a later supply. Inside covers, small lace-work medallion ornament, brown raised, on blue ground.

DATE AND SCRIBE. The manuscript is dated (fol. 257*b*) Jumādā I 869 (Feb. 1465). It is unsigned.

ILLUMINATION. There are fine illuminated *'unvāns* on foll. 1*b*, 215*b*, 241*b*, and 253*b*. The first, especially, is of marked elegance.

[A. J. A.]

141

KHAMSAH OF NIẒĀMĪ

MID-15TH CENTURY

PLATES

A manuscript of Niẓāmī's Khamsah, or Five Poems

SUBJECT AND ARRANGEMENT. This copy of the Five Poems by Niẓāmī (see *ante*, no. 124) is arranged as follows: (1) fol. 1, *Makhzan al-Asrār*; (2) fol. 34, *Khusrau u Shīrīn*; (3) fol. 111, *Lailā u Majnūn*; (4) fol. 174, *Haft Paikar*; (5) fol. 244, *Sharaf-nāmah*, the first part of the *Iskandar-nāmah*; the second part, the *Iqbāl-nāmah*, begins on fol. 336.

MEASUREMENTS, ETC. 21·5 × 14 cm.; the written surface measures 14·2 × 8·7 cm.; 4 columns of 19 lines; 386 folios.

WRITING AND PAPER. The writing is a *Nasta'līq* in cloud forms on a gold ground within borders of gold and coloured lines. The paper is polished and thin, reset throughout within new margins.

BINDING. The modern European binding is of brown leather, with a flap; the front and back covers have modern Bukhara brown leather insertions, ornamented with blind-tooled central panels and borders of foliage design. Both panels and borders contain

raised script in *Nasta'līq* and *Naskh*. These are Arabic and Persian verses, addressed to a king, with the statement that the work 'was completed in the noble city of Bukhara in the year 1276 (1859–60), by Mullā Sharīf i Kāshgharī'.

DATE AND SCRIBE. The manuscript has no date nor scribe's name, but it was probably written about 1460–70, perhaps earlier. A western-Iran origin has been suggested on no very definite grounds.

ILLUMINATION AND ILLUSTRATIONS. The elaborate and sumptuous illumination, minutely executed, is of great beauty. A fine double-page frontispiece on foll. 1*b*–2, embodying the initial verses of the *Makhzan al-Asrār*, consists of blue and gold rectangles, enclosing a variety of figures, within broad borders, the whole being ornamented with red and black fleurons; on fol. 34 is the *'unvān* to the romance of Khusrau and Shīrīn, in blue and gold with a little decorative foliage and some black and red fleurons; on fol. 111*b* is the *'unvān* to the romance of Lailā and Majnūn, in a similar style to the preceding with a little more red; on fol. 174 is the *'unvān* to the *Haft Paikar*, in a similar style to the preceding with rather more red; on fol. 244 is the *'unvān* to the first partof the *Iskandar-nāmah*, in a similar style to the last but with less red; on fol. 336 is the *'unvān* to the second part of the *Iskandar-nāmah*, in a similar style and with red foliage design on a gold ground. The subsidiary titles are in gold within rectangles, with gold scroll decoration, and there are a few corner-pieces in gold and colour.

The miniatures, rather simply designed, are notable for the curiously careful and expressive drawing of the eyes, suggesting some Western influence, and showing no resemblance to the usual summary treatment of the features in Persian painting. The drawing of horses shows some departure from the usual conventions. Women sometimes wear the plumed 'cockscomb' head-dress.

The colouring is rather strong. Gold is used in the skies. The hill backgrounds are painted in a variety of colours.

The individual pictures are as follows:

(1) Fol. 1. The left half of a picture designed as a frontispiece to the *Khamsah*—the right half is missing—showing a soldier striking with a lance one of a body of men, standing along the wall outside a domed palace, while gold dishes of food, cooked in an open-air kitchen beside a little stream, are being served and sent inside the palace. Two ladies watch from an upper window.

(2) Fol. 4*b*. The Prophet Muḥammad, veiled, riding in a blue sky, with gold clouds, on Burāq, with angels in attendance.

(3) Fol. 18*b*. An old woman in white begging justice of Sulṭān Sinjar; the sulṭān is mounted and a servant is holding a parasol over his head; in the gold sky is a Chinese cloud form.

(4) Fol. 50*b*. Khusrau Parvīz, passing on horseback, espies Shīrīn bathing in a stream; close by is her horse, beside a tree upon whose branches she has hung her bow and quiver; on the grass are her cloak and crown.

(5) Fol. 59*b*. Khusrau Parvīz on his throne near a tree in an encampment; at his feet kneels Shāpūr, the painter, while sitting opposite him on a cushion is Shīrīn, her court attendants behind her. The background is purple.

(6) Fol. 77*b*. The sculptor Farhād carrying Shīrīn on her dead horse across the fastnesses of Mount Bīsutūn; on the rock is a bas-relief by Farhād of three men and a horse. The background is yellow.

(7) Fol. 100*b*. Khusrau Parvīz and Shīrīn reposing in the wedding chamber, the walls of which are painted with a floral fresco; near the doorway are some seated ladies and two attendants standing. The painting of the faces is damaged.

(8) Fol. 136*b*. A battle between the Arabs of Lailā's clan and those of Majnūn's; Majnūn is watching from behind a hill. Here too the faces are damaged.

(9) Fol. 147*b*. Majnūn, seated in the wilderness at the foot of a tree in the company of the wild animals.

(10) Fol. 194*b*. Bahrām Gūr hunting onagers on horseback, while his favourite Chinese maiden, also mounted, plays the harp. The painting is damaged.

(11) Fol. 205. The queen of the fairies is inviting a king to share her throne, while fairies with multi-coloured wings bring in gold dishes for a feast. This is the story that the daughter of the King of the First Region told to Bahrām in the black-domed pavilion. The scene is set in the queen's palace, in a hall with frescoes of winged figures.

(12) Fol. 220. Bahrām Gūr and the daughter of the King of the Fifth Region in the blue pavilion. A servant is holding Bahrām's charger at the palace door.

(13) Fol. 264. Iskandar, followed by his army, is engaged in a battle against the Zangīs, supported by fighting elephants. The background is pink.

(14) Fol. 278*b*. Iskandar, at the foot of some rocks, supporting the head of Dārā, whom two of his own men have mortally wounded. Mauve background.

(15) Fol. 315*b*. The Khāqān of Chīn receiving Iskandar in the great hall of his palace, the wall of which is ornamented with a fresco of animals in a meadow; female dancers, holding kerchiefs, are dancing before them.

[E. B. and M. M.]

142

DĪVĀN OF FATTĀḤĪ

DATED 872 (1468)

The collected poems of Fattāḥī

SUBJECT AND ARRANGEMENT. Yahyā Sībak of Nishapur, best known for his allegorical romance *Ḥusn u dil* and his ornate *Shabistān i khayāl*, died in 852 (1448). In his poems he used three *takhalluṣ*, viz. Fattāḥī, Asrārī, and Khumārī. The first section of this volume contains the *ghazals* bearing the *takhalluṣ* Fattāḥī, alphabetically arranged, followed (fol. 81*b*) by the *muqaṭṭa'āt*: this section is signed and dated 'Sunday 872'. The second section (fol. 87) contains *ghazals* bearing the *takhalluṣ* Asrārī and composed in emulation of various famous poets, with a prose introduction; followed (fol. 108*b*) by a *tarjī'* and some *taẓmīn*, and a *maṣnavī*. The third section (fol. 123*b*), which runs on, contains the *ghazals* bearing the *takhalluṣ* Khumārī, alphabetically arranged, followed (fol. 139*b*) by some *muqaṭṭa'āt*. This section is signed and dated.

MEASUREMENTS, ETC. The written surface measures 11 × 6·3 cm. 12 lines in 2 columns within gold, black, and blue rules. The margins have been trimmed. There are 142 folios.

WRITING AND PAPER. The writing is a fine small Persian *Nasta'līq*. Catchwords are supplied. The paper is of fine quality, white and glazed: there are a few water-stains.

BINDING. The binding is in polished brown leather, with line borders and a gilt stamped frieze.

DATE AND SCRIBE. The manuscript is dated Monday, beginning of Rajab 872 (Feb. 1468). The scribe is Yūsuf ibn 'Abd al-Laṭīf. The transcription was made at Amasiyya.[1]

ILLUMINATION AND ILLUSTRATIONS. Fol. 1*a* bears an unusual *sarlauḥ*, a gold circle surrounded by two concentric circles, the inner blue with arabesques issuing into the outer which is white; the whole contained within a rectangle, gilt with floral arabesques in blue, green, and pink. Foll. 1*b*–2*a* open with an exquisite *'unvān* in blue, gold, green, and other colours bearing in fine white Cufic the words الله و سوا with gilt scrolls. Headings of poems are inscribed in *Naskh*, alternately blue and gilt, on cloud forms. A fine *'unvān*, almost entirely in gold, with scrolls, on fol. 87*b*. The illumination has a Turkish appearance.

There are three illustrations each occupying almost an entire page, and apparently by a Persian artist. The palette, in which the reds are noticeable, is rather strong. Though not remarkably accomplished, the miniatures are interesting specimens of the period.

The subjects are:

(1) Fol. 27*b*. Two lovers, embracing, in a room, with a female attendant.

(2) Fol. 67*b*. A prince mounted, with attendants on foot, all bearing nosegays, approaching a building, from the upper storey of which a lady looks down on them. The purple landscape is set with flowers. This favourite subject is treated conventionally. Gold sky.

(3) Fol. 123. A lion being slain by two men on foot and an archer, who shoots at him from a tent, from which a lady, who has three female attendants, views the scene. Green foliage background; gold sky.

[A. J. A.]

143

KULLIYYĀT OF KHVĀJŪ KIRMĀNĪ

DATED 873 (1468)

The complete literary works of Khvājū Kirmānī

SUBJECT AND ARRANGEMENT. The text of this copy of the works of Kamāl al-Dīn Abū'l-'Aṭā Maḥmūd ibn 'Alī ibn Maḥmūd al-Murshidī al-Kirmānī, known as Khvājū i Kirmānī (679 *circa* 750 (1281–*circa* 1349)),[2] runs, on the following plan, through the body and margin of the pages; in the body of the page: (fol. 1*b*) the *qaṣīdahs*, regardless of alphabetical order; they comprise pieces in praise of Muḥammad (3*b*, 4, et seq.), of 'Alī ibn Abī Ṭālib (19), and of the Twelve Imāms in the form of a *tarkīb-band*

[1] In Rūm. See Le Strange, transl. of *Nuzhat al-Qulūb*, in *G.M.S.*, p. 96.

[2] See Rieu, p. 620. The date of birth is given by the poet in the *Gul u Naurūz*. The date of his death is not precisely known, but we know that he was alive in 748, as he finished the *Sirājiyyah* in that year.

(10) and *qaṣīdah* (13*b*), as well as religious exhortations (14*b* et seq.), and other in praise of the great patron saint of Kazirun, Shaikh Abū Isḥāq Ibrāhīm ibn Shahriyār al-Kāzirūnī (18 and 19) and of Shaikh Amīn al-Dīn ʿAlī, the master of Khvājū Kirmānī (22*b*), of the Iranian prince Shaikh Jamāl al-Dīn Abū Isḥāq Injū ibn Maḥmūd Shāh, adversary of the Muẓaffarids (40*b*), of Shaikh Burhān al-Dīn Abū Naṣr Aḥmad (19), of the great Shaikh Saif al-Dīn Bākhirzī (?) (21*b*), of Sulṭān Abū'l-Mujāhid Muḥammad Shāh (24), of Sulṭān Jānī Beg, prince of the Golden Horde from 741 to 758 (1340–57) (25*b*), of Sulṭān Khalīl (27), of the Jalā'ir prince Shaikh Ḥasan (28*b*), of the Muẓaffarid princes Abū'l-Favāris Shāh Shujāʿ (31*b*) and Shāh Muẓaffar (33*b*), and of Jalāl al-Dīn Masʿūd Shāh, here called the Sulṭān of Islam (37 et seq.). The *qaṣīdahs* are continued both in the main text area and in the margins (from 52*b*) till fol. 62.

Then comes (fol. 62*b*) the *Mafātīḥ al-Qulūb* or 'Keys of Hearts', the full title of which is

مفاتيح القلوب و مصابيح الغيوب

This is a collection of selected passages from the poet's various works divided into twenty-eight chapters, the details of which appear on foll. 63*b*–5;[1] completed in A.H. 747, it was compiled by the not over-modest author to furnish prose-writers with poetical tags to grace their volumes; it is preceded by an introduction in Arabic in a style unusually excellent from the pen of a Persian of this date, and it is dedicated to the Muẓaffarid prince Mubāriz al-Dīn Abī'l-Muẓaffar Muḥammad ibn al-Muẓaffar, its final chapter (159*b*–60) being devoted to praise of this prince, who ruled over Fars from 713 to 759 (1313–58).

On fol. 160*b* is the *Kamāl-nāmah*, or 'Book of Perfection', a *maṣnavī* poem on ethics and the truths of religion; the preamble includes an invocation to the famous Sūfī Shaikh Abū Isḥāq Ibrāhīm ibn Shahriyār al-Kāzirūnī (d. 426 (1034)), whom the poet regarded as his spiritual teacher (although some three centuries had elapsed since his death). At the end is a dedication to the Iranian prince Amīr Shaikh Abū Isḥāk Injū (742–54 (1341–53)), and a piece of advice to his own son Mujīr al-Dīn ʿAlī. The *Kamāl-nāmah* was completed in 744 (1343).

On fol. 218*b* is the first book of *ghazals*, in alphabetical order of rhyming, preceded by two pieces in praise of Allāh and Muḥammad. On fol. 370*b* is the second book of *ghazals*, also in alphabetical sequence, preceded by three pieces in praise of Allāh and the Prophet. On fol. 436*b* is the Dialogue of the Candle and the Sword, a treatise in prose with occasional verse, containing a discussion upon the respective merits of the candle and the sword, completed in 748, and dedicated to the Muẓaffarid prince Mubāriz al-Dīn Muḥammad (see *ante*). On fol. 447*b* is the Dialogue of the Sun and the Cloud, also in prose and verse, a treatise comparing the merits of sunshine and cloud. On fol. 460*b* is the *Sirājiyyah*, a treatise in prose and verse of a similar nature to the two preceding works and containing a lyrical description of candelabras and their use, completed in A.H. 748. On fol. 470*b* is the *Risālat al-Lubādiyyah*, a treatise in prose and verse recording a discussion between the felt of the Ṣūfīs and the mat of the theologians, of which neither the British Museum nor the Bibliothèque Nationale possesses a copy.

In the margins are the following works: (fol. 2*b*) *Rauẓat al-Anvār*, or 'Garden of

[1] The copy in the Bibliothèque Nationale contains only twenty-two chapters (Blochet, Catalogue, iii. 210).

Lights', a mystical *maṣnavī* poem in twenty sections modelled upon Niẓāmī's *Makhzan al-Asrār*; it was completed in 743, and dedicated to Shams al-Dīn Maḥmūd ibn Ṣā'in, who died in 746 (1345);[1] (fol. 62*b*) *Gauhar-nāmah*, or 'Book of the Jewel', a *maṣnavī* poem eulogizing the Vizier Bahā al-Dīn Maḥmūd, a descendant of the famous Seljūq Vizier Niẓām al-Mulk, his family, and the Muẓaffarid prince Mubāriz al-Dīn Muḥammad ibn Muẓaffar. The work was concluded in 746 (1345); (fol. 88*b*) the Book of Humāī and Humāyūn, a *maṣnavī* poem on the romance of Humāī, Prince of Zamīn i Khāvar, and Humāyūn, daughter of the Khāqān of Chīn, in the metre of Nizāmī's *Iskandar-nāmah*, and dedicated to the Mongol Sulṭān Abū Sa'īd Bahādur Khān, son of Khurbandah, and his Vizier Ghiyāṣ al-Dīn Muḥammad, son of Rashīd al-Dīn Faẓl Allāh; it was completed in 732 (1331); (fol. 201) *Gul u Naurūz*, a *maṣnavī* poem on the romance of Naurūz, prince of Khurasan, and Gul, daughter of the Qaiṣar of Rūm; composed in the metre of Niẓāmī's *Khusrau u Shīrīn* and dedicated to the poet's patron, Vizier Tāj al-Dīn 'Irāqī; it was completed in 742 (1341); (fol. 332*b*) the third book of *ghazals*, arranged in alphabetical order of rhyming except for the first four, in praise of Allah and the Prophet, and the description of the poet's own state in Tabriz; (fol. 412*b*) two *tarjī'-bands*; (fol. 418*b*) the *muqaṭṭa'āt*, including some *maṣnavī* poems; (fol. 436*b*) the quatrains, in no set order; (fol. 469) the enigmas; (fol. 474) a *maṣnavī* poem advocating the mystical life, followed by some more *qaṣīdahs* and a *tarkīb-band*.

MEASUREMENTS, ETC. 34 × 24·8 cm.; the written surface measures 28·3 × 18·3 cm.; 2 columns of 17 lines; oblique marginal script; 483 folios.

WRITING AND PAPER. The writing is a good *Nasta'līq* enclosed within gold borders. The paper is semi-polished.

BINDING. The outside of the modern Turkish cover is of peacock-green leather with a border and central design in gold.

DATE AND SCRIBE. The manuscript was copied by Sulṭān 'Alī,[2] who has dated it Sunday 8 Rabī' I 873 (26 Sept. 1468).

ILLUMINATION AND ILLUSTRATION. On fol. 1 is a magnificent five-lobed rosette in blue and gold with black and red fleurons forming the centre of a full-page illustration enclosed within a lapis border ornamented in scroll-work with black fleurons; the circular medallion contains the titles of the works in the body of the pages. On foll. 1*b*-2 is a double-page frontispiece of rectangles richly illuminated in lapis and gold and with black fleurons. On fol. 370*b* is a rectangular *'unvān* of unusual style containing a gold cartouche ornamented with red foliage scrolls across which is inscribed in blue *Ṣulṣ* the title of the second book of *ghazals*; its lapis ends are also ornamented with foliage scrolls and with black fleurons. On fol. 436*b* is a *'unvān* of similar type with green foliage scrolls and blue script; on foll. 62*b*, 160*b*, 218*b*, 447*b*, 460*b*, and 470*b* there are similar *'unvāns* with red or green foliage scrolls and white and blue script. In the margins of foll. 2*b*, 62*b*, 88*b*, 332*b*, 418*b*, and 436*b* are smaller *'unvāns* of similar style with titles in *Ṣulṣ* or Cūfic. There are small floral ornaments in gold and colour in the

[1] See Rieu, pp. 621–2.

[2] Cf. no. 138.

margins of every page; on fol. 1 is the left half of a painting forming the frontispiece to the *Kulliyyāt*, probably added, about the middle of the 16th century, within the old 15th-century borders; it contains a well-executed picture of a ruler, seated in the midst of his court beneath a tent-roof, listening to music, with an attendant offering him drink in a gold cup; all the figures wear the turban characteristic of the reigns of Shāh Ismā'īl and his son Shāh Ṭahmāsp.

[E. B. and M. M.]

144

TĀRĪKH OF ṬABARĪ

DATED 874 (1470)

A manuscript of Bal'amī's abridged Persian translation of Ṭabarī's Annals

SUBJECT AND ARRANGEMENT. This copy of the *Tārīkh al-Rusul wa'l-Mulūk* or 'Annals of the Prophets and Kings' from the beginning to the author's time, abbreviated and translated[1] from the Arabic of Ṭabarī by Abū 'Alī Muḥammad ibn Muḥammad ibn 'Abd Allāh al-Bal'amī, Minister to the Samanid Prince Abū Ṣāliḥ Manṣūr ibn Nūḥ (350–366 (961–976)), with a short continuation extending, as in one of the manuscripts in the Bibliothèque Nationale, to the caliphate of al-Mustarshid (512–529 (1118–1135)), belonged to the library of the Great Mughals, for a note on fol. 1 reads: '22 Rabī' I 1105 H. [21 Oct. 1693] in the reign of the Emperor Muḥyī al-Dīn Muḥammad Aurangzīb Pādishāh . . .;' the rest of the sentence must have referred to its acquisition or possibly to its inspection. On fol. 3 the name of the author has been erased by a former owner who forgot to obliterate that of the Samanid prince who ordered the translation, so that it is easily identifiable with the Persian version of the *Tārīkh al-Rusul wa'l-Mulūk.*

MEASUREMENTS, ETC. 35·3 × 24·5 cm.; the written surface measures 24·6 × 15 cm.; 25 lines; 445 folios.

WRITING AND PAPER. The writing is a very elegant *Nasta'līq* enclosed within gold and blue rulings with headings and Arabic quotations in *Naskh*, *Ṣulṣ*, and other varieties of round script. The polished paper of three varieties is of a deep biscuit colour; at beginning and end the marginal edges are patched in places.

DATE AND SCRIBE. According to the colophon the manuscript was completed in the month of Sha'bān 874 H. (Feb. 1470, probably at Herat); below it a former owner has written: 'This book was copied in 748 H.', which should read, as in the colophon, 874, the writer, in ignorance of the Arabic system of writing figures from left to right, having committed an error found fairly frequently among the unscholarly. The signature of Badī' al-Zamān appended to the colophon as that of the scribe is a fabrication.

ILLUMINATION AND ILLUSTRATIONS. On both foll. 1*b* and 2 are medallions, distinguished examples of Khurasan work of the intermediate Timurid period; the

[1] Some copies of this translation are more detailed than others, and this is a copy of the shorter version.

illumination is in lapis and gold with a little black, and with fleurons of extreme elegance. A note below the second *shamsah* states that the manuscript consists of 445 folios. On foll. 2*b*–3 is a magnificent double-page frontispiece of lapis and gold rectangles in similar style to the medallions, enclosed within an ornamental border. The subsidiary titles are in red, blue, and brownish-red throughout.

The miniatures[1] are important, as in their style they link the earlier and later Herat work of the 15th century. The designs are spacious, the figure-drawing, while showing close affinities with that of the illustrations to the celebrated Tehran *Shāh-nāmah* of 1429–30 and other earlier Herat painting, sometimes prefigures later developments.

As noted by Kühnel, the painter shows considerable originality, and a curiosity to find new methods, especially in the use of colour. The grouping of the figures is particularly noticeable. The colouring is rather restrained, except for the deep blue skies.

The subjects of the individual paintings are as follows:

(1) Fol. 20. Before the Iranian King Jamshīd, who is seen enthroned in a tree-clad landscape, are tailors, a weaver, a woman with a spinning-wheel, a carpenter, and smiths, whom the king has been instructing in the essential crafts.

(2) Fol. 68*b*. Outside a white tent in a garden of trees sits Pharaoh, enthroned, in the midst of his magicians; before him Moses, with a nimbus round his head, is producing a serpent from his staff, while an affrighted young man scrambles into a tree.

(3) Fol. 157*b*. At the court of the Arab King Nu'mān, where he has taken up residence, Bahrām Gūr attacks a lion which has seized a wild ass; five Arab horsemen, two of whom are armed with long lances, are looking on.

(4) Fol. 236*b*. The fight between Ṭalḥah ibn 'Uṣmān and 'Alī, son of Abū Ṭālib, during the Battle of Uḥud. 'Alī is striking Ṭalḥah with his sword; both are mounted. On the brown field are three bodies, one of which is decapitated, one truncated. Of the horsemen, in Timurid armour, who are taking part in the battle, one is wearing a Chinese breastplate of imbricated scales. On the left, with a nimbus round his head, stands the Prophet Muḥammad.

[E. B. and M. M.]

145

MAṢNAVĪ OF RŪMĪ

DATED 874–5 (1470)

A manuscript of The Maṣnavī of Jalāl al-Dīn Rūmī

SUBJECT AND ARRANGEMENT. This manuscript comprises the whole of the six authentic books, together with the introduction in prose to the first and third books. At the end there is the episode in forty-five lines attributed to the author's son.

MEASUREMENTS, ETC. 19·1 × 13·2 cm.; the written surface, within gold, black, and blue rulings, measures 15·2 × 9 cm.; there are 16 lines in 2 columns in the middle and 34 hemistichs on the margin on each page; 425 folios.

[1] See Binyon, Wilkinson and Gray, pp. 80 and 94; and Kühnel in *S.P.A.*, p. 1855.

WRITING AND PAPER. The writing is a small, neat *Nasta'līq*, with headings in red. The first introduction is written in good *Muḥaqqaq* script in gold and outlined in black. The paper is of an ivory tone, thin, and polished.

BINDING. This is 18th- or early-19th-century lacquer work, having gold and coloured floral designs on a yellow ground, with a narrow border of gold scroll-work on black. The inside covers are plain red.

DATE AND SCRIBE. The manuscript was copied by Qambar 'Alī ibn Khusrau of Isfahan, who has dated the first book (fol. 130*b*), the 24th of Ẕū'l-Qa'dah 874 (25 May 1470), and the last book (fol. 425) 21 Rabī' II 875 (17 Oct. 1470).

ILLUMINATION. On foll. 1*b*–2 is a double-page frontispiece composed of illuminated borders and the gold text of the preface. On foll. 2*b*–3 is another double-page illumination, composed of panels and borders, embodying the opening verses of the first book, with the title of the work written in four panels in white. Each subsequent book bears a small illuminated *'unvān* (foll. 69*b*, 131*b*, 211*b*, 272*b*, and 345*b*). They are all finely executed in the well-known Timurid style. There are triangles containing gold and coloured floral illumination on all pages in the margins half-way down, dividing the diagonally written marginal text.

SEALS AND INSCRIPTIONS. There are several effaced seals of owners on the first and last pages.

[M. M.]

146

DĪVĀN OF ḤĀFIẒ

MID 15th CENTURY

A manuscript of the poems of Ḥāfiẓ

SUBJECT AND ARRANGEMENT. Ḥāfiẓ of Shiraz (originally named Shams al-Dīn Muḥammad), the most celebrated lyric poet of Persia, died probably in A.H. 791 (1389).[1]

This collection of his poems lacks the preface of his friend and editor Muḥammad Gul-andām. It comprises the *ghazals* in alphabetical order of their rhyme-letters (fol. 1*b*); three *maṣnavīs* (fol. 188), and the *Muqaṭṭa'āt* (fol. 194); followed by the quatrains (fol. 201*b*). Some of the panegyrics and *tarjī'* stanzas (without their refrains) are included in their respective rhyme groups.

MEASUREMENTS, ETC. 19·9 × 11·6 cm.; the written surface measures 10·6 × 5·5 cm.; 2 columns of 10–11 lines; 204 folios. The last folio is lost.

WRITING AND PAPER. The writing is a good *Nasta'līq* within gold, black, and mauve rulings. The paper is of a deep ivory tone, polished, and firm.

[1] Rieu, p. 627.

BINDING. The outside of the cover is of black leather with a flap and has a central medallion with two pendants, decorated corners, and cord line borders, all sunk and gilt; the inside is of brown leather with a central medallion and two pendants and corners of brown tracery on a blue ground, gilt lining, and cord borders.

DATE AND SCRIBE. The colophon is missing. The manuscript was probably copied about the middle of the 15th century, or somewhat later.

ILLUMINATION AND ILLUSTRATIONS. On foll. 1*b*–2 is a fine *sarlauḥ*, in blue, gold, and colours, enclosing the first *ghazal*. There are six small, delicately executed miniatures. These, which are later than the text, being painted over effaced *ghazals*, are as follows:

(1) Fol. 44*b*. Two figures at the door of a house, near an *arghavān* in bloom. It is night and the stars are shining.

(2) Fol. 82*b*. Three ladies with Mongol coiffures standing among flowering trees in a garden; one of them is leaning in dejection against a tree.[1]

(3) Fol. 123*b*. A king and a young prince, conversing in the chamber of a palace.

(4) Fol. 166*b*. A prince perusing a love-letter in a flowering garden, with two attendants. The sky is gold.

The titles are in gold throughout; and the first and last folios are of gold-sprinkled paper.

[E. B. and M. M.]

MAṢNAVĪ OF RŪMĪ

DATED 875 (1471)

A manuscript of the Maṣnavī of Jalāl al-Dīn Rūmī

SUBJECT AND ARRANGEMENT. This manuscript comprises the whole of the six authentic books, together with their introductions in prose.

MEASUREMENTS, ETC. 23·8 × 15·2 cm.; the written surface measures 16·4 × 10·0 cm.; 4 columns of 23 lines; 313 folios.

WRITING AND PAPER. The writing is a neat *Naskh*, with gold headings in *Ṣulṣ*. The paper is thin and polished.

BINDING. The manuscript is finely bound: the outsides of the boards are of chestnut-coloured stamped and gilt leather decorated with a star of twelve points, the sides of four of which, elongated, govern the form of further ornamental shapes. The insides of tan leather are decorated at the centre with an oval ornament of brown tracery and at the four corners with similar tracery. The ground of the ornament is blue and there is gold lining and ornamentation.

DATE AND SCRIBE. The manuscript was copied by Muḥammad ibn Muḥammad ibn Aḥmad al-Khīrī al-Anṣārī, who has dated it (fol. 312) Tuesday 9 Rajab 875 (1 Jan. 1471).

[1] See Binyon, Wilkinson, and Gray, pl. LIX A.

ILLUMINATION. Foll. 1*b*–2 contain, within borders beautifully ornamented with white, black, green, gold, and brown fleurons, the introduction to the first book, written in gold supplemented with black, in the *Muḥaqqaq* script. Another magnificent double-page *sarlauḥ* of similar technique (2*b*–3) consists of blue, black, and gold rectangles ornamented with fleurons. This embodies, on cloud scrolls on a hatched ground, the opening verses of the first book. Foll. 52*b*, 97*b*, 159*b*, 207*b*, and 258*b* each have a fine *'unvān* illuminated mainly in blue, gold and a little black; that to the fifth book (207*b*) is distinguished by a title in white letters on a gold ground covered in red foliage scrolls. The last two pages have gold floral decoration, and the colophon is written in gold. The subsidiary titles are in gold and red. Foll. 51*a*, 51*b*, 52*a*, 96*b*, 97*a*, 159*a*, 258*a* are ornamented in gold and colours in the triangular spaces between the diagonal script.

SEALS AND INSCRIPTIONS. There are erased seals of ownership at the beginning and end of the manuscript.

[E. B. and M. M.]

148

IḤYĀ' 'ULŪM AL-DĪN

DATED 875–9 (1471–4)

The first parts of Al-Ghazzālī's Arabic work Iḥyā' 'Ulūm al-Dīn or Revivification of Religious Sciences

SUBJECT AND ARRANGEMENT. Al-Ghazzālī al-Ṭūsī Abū Ḥāmid Muḥammad ibn Muḥammad died in 505 (1111). The present work, his *chef-d'œuvre*, is the great masterpiece of Muslim mystic theology. This copy, which lacks the first two folios and consequently the introduction and the early part of the Table of Contents, contains the first volume of a two-volume work, that is to say, the first two parts of the *Iḥyā' 'Ulūm al-Dīn*, a treatise complete in four parts, each divided into ten books on a unique plan. The chapter-headings of Part I read: (1) definition of science (the beginning of which, on a folio between foll. 4 and 5, is missing); (2) fol. 52, principles of Muslim theology; (3) fol. 73, mysteries of legal purification; (4) fol. 83*b*, mysteries of prayer; (5) fol. 115*b*, mysteries of alms; (6) fol. 128, mysteries of fasting; (7) fol. 132, mysteries of pilgrimage; (8) fol. 150, rules for reciting the Koran; (9) fol. 162, invocation and praising of God; (10) fol. 176*b*, right times for commemorations. Part II is a compendium of social manners and customs in ten books concerning (1) fol. 194*b*, eating; (2) fol. 203, marriage; (3) fol. 222, rules governing earning; (4) fol. 235*b*, the lawful and unlawful; (5) fol. 273, rules of companionship and brotherhood; (6) fol. 304, of retreat; (7) fol. 315, rules observable on travel; (8) fol. 327*b*, musical and dance ceremonies and the ecstasies invoked by them; (9) fol. 348, approval of good and condemnation of evil; (10) fol. 377, character of Muḥammad.

MEASUREMENTS, ETC. 18·6 × 13 cm.; the written surface measures 11·5 × 7·5 cm; 27 lines; 380 folios.

WRITING AND PAPER. The writing is a very fine and small *Naskh*. The paper is polished and very thin, relaid throughout upon polished paper.

BINDING. The binding is Persian but more recent in date than the manuscript; the outside of the cover is of red leather with a sunk centre and corners formerly gilt, and a gilt border and stars; with flap; the insides of green stamped paper.

DATE AND SCRIBE. The manuscript was copied by Muẓaffar ibn 'Alī, known as Ṣadr al-Dīn al-Ṣādiq (and in Persian Rāst-gū, 'the truthful'), who practised his profession at Shiraz. The colophon to the seventh book of Part I is dated 9 Ẕū'l-Ḥijjah 875 (29 May 1471), the final colophon Muḥarram 879 (Apr.–May 1474). Thus the rate of progress, though slow, compares favourably with that of other work by this scribe.[1]

ILLUMINATION AND ILLUSTRATIONS. After three pages of index in gold and red script the opening of the text (fol. 4*b*) is furnished with a fine blue and gold *'unvān* embodying the words, written in gold *Ṣuls* 'Volume I of the Iḥyā';' Part I also contains nine smaller *'unvāns* on foll. 52, 73, 83*b*, 115*b*, 128, 132, 150, 162, 176*b*. Part II contains two fully decorated and nine smaller *'unvāns* on foll. 193*b*, 194, 203, 222, 235*b*, 273, 304, 315, 327*b*, 343, 377 with a few gold and colour corner pieces to them and at the colophon.

[E. B. and M. M.]

149

ANTHOLOGY

MID 15th CENTURY

A collection of three love-poems by various authors

SUBJECT AND ARRANGEMENT. This collection, which originally included two other poems, commences on fol. 1*b* with the *Sī-nāmah*, also called *'Ishq-nāmah*, a *maṣnavī* poem composed of thirty letters on love by the famous mystic Amīr Ḥusainī, known as Fakhr al-Sādāt, who, after a period of travel in Hindustan, settled at Herat, where he died in 718 (1318) leaving various esoteric works.[2] Manuscripts of this particular poem are rare; one is preserved in the Bibliothèque Nationale.[3] It contains, as indicated by the title, thirty dissertations on love, describing its inherent qualities and the torments undergone by those possessed by it. The present copy is imperfect, there being five lacunae of one folio each after foll. 1, 30, 33, 36, and 41.

(2) Fol. 45*b*. The *Dah-nāmah*, or the 'Ten Letters' by Rukn ad-Dīn Auḥadī Marāghī Iṣfahānī, who died in 738 (1338).[4] The work, completed in 706 (1306), consists of ten love-letters expressing the emotions of a pair of lovers parted by fate. This very rare poem[5] is dedicated to the noted Vajīh al-Dīn Shāh Yūsuf, grandson of the celebrated mathematician Naṣīr al-Dīn Ṭūsī.

(3) Fol. 65*b*. The *Firāq-nāmah*, or 'Book of Separation' by Salmān Sāvajī (d. 779—1378). This *maṣnavī* is a poem composed by order of the Jalā'ir Sulṭān Uvais, and

[1] He took thirty-seven years to complete the manuscript of the *Tahẕīb al-aḥkām* now in the Bibliothèque Nationale (*Notices et extraits des manuscrits de la B.N.*, Paris, 1923, p. 137).

[2] Rieu, p. 608.

[3] Blochet, *Supp. Pers.*, *MS.* no. 781 A, fol. 260*b*.

[4] Rieu, p. 619.

[5] There are two copies in the Bibliothèque Nationale (*Supp. Pers.*, no. 781 A, fol. 283; no. 1411).

consists of the ten letters exchanged between, and the adventures of, Malik the king and Maḥbūb the beloved.[1]

MEASUREMENTS, ETC. 16 × 10·5 cm.; the written surface measures 10 × 4·9 cm.; 2 columns of 114 lines; 110 folios.

WRITING AND PAPER. The writing is a delicate *Nasta'līq*. The polished, thin paper is of various colours.

BINDING. The outside of the cover is of brown leather with a sunk centre medallion with pendant containing arabesque designs on a gold ground; brown leather doublure with a gold central rosette.

DATE AND SCRIBE. The manuscript was executed, as can be ascertained from the dedication (barely decipherable) in the central circle on fol. 1, for the library of Abū Sa'īd i Gūrkān (r. 855–72 (1452–67)), but it bears in two places (foll. 44*b* and 110*b*) the fabricated signature of Sulṭān 'Alī al-Mashhadī al-Kātib, with the date 880 (1475–6) and Herat as the place of transcription. This Abū Sa'īd was great-grandson of Tīmūr and grandfather of Bābur, founder of the Indian Mughal dynasty. Bābur in his memoirs mentions the wall-paintings which his grandfather caused to be made when ruling in Herat, and it is interesting to have a specimen of his library, testifying to the fine taste of his court.

ILLUMINATION AND ILLUSTRATIONS. On fol. 1 is a rosette illuminated in blue and gold; enclosed within a blue wreath ornamented with foliage scrolls on a blue ground are six gold circles, upon the centre one of which is inscribed the dedication to the library of Abū Sa'īd Gūrkān; the other five contain the titles of the contents;[2] two of the latter are completely effaced, the poems themselves having also disappeared. Upon two lines, one above and one below the *shamsah*, runs the inscription: 'This manuscript was illuminated in the reign of the eminent Sulṭān Abū'l-Ghāzī Sulṭān 'Abd al-'Azīz Bahādur Khān.' The titles given are the same as those borne by the Shaibanid Sulṭān of Transoxiana 'Abd al-'Azīz Bahādur Khān, who ruled at Bukhārā from 947–957 (1540–1549). If this inscription is not another forgery, it probably refers to the floral designs in gold on the margins. On foll. 1*b*, 45*b*, and 65*b* are three magnificent *'unvāns* in the best Herat style.

The miniatures are of unusual charm, and are executed in the minute Herat style of the period before it reached its full splendour at the end of the 15th century. The drawing retains some archaic features; the colouring is delicate and subtle.

The subjects are as follows:

(1) Fol. 4. The author, Ḥusainī, seated on his carpet in his room, reflects, in the early hours of the night, on his ill-requited passion.

(2) Fol. 24. Freed from the cares of life and arrived at a state of complete indifference towards religion, the author, seated in a garden beneath flowering trees, has a cup of wine brought to him by a cup-bearer. Gold sky.

[1] These three poems and several others written in this style are imitations of a series of ten love-letters, the oldest of their kind, addressed by Vīsah to Rāmīn, in the Romance of Vīs and Rāmīn by Fakhr al-Dīn Jurjānī.

[2] The inscription, which has only been deciphered by Mr. Minovi with great difficulty, runs as follows: *birasmi khizānat al-Sulṭān al-A'ẓam Sulṭān Abū Sa'īd Gūrkān khallad Allāhᵘ mulkahᵘ*.

(3) Fol. 39*b*. The author and a youth seated in a flowering garden near a stream. Behind is a palace, the wall of which is decorated like a *sarlauḥ* in a manuscript. Gold sky.

(4) Fol. 58. The scene depicts an old woman having brought a letter to a young scholar to read; they are seated outside a house, whose male and female inhabitants can be seen through gates and railings. Gold sky.

(5) Fol. 78. The king seated at night on a raised portion of a room; the beloved is handing him a gold dish. Upon a small gold case in the foreground are some bottles of decorated Persian ware. Along the sides of the case are written, in a poor and undeveloped script, not that of the scribe, the words: 'The Sulṭān, son of the Sulṭān, Alī al-Sulṭānī.' This inscription is apparently an ignorant later addition intended to support the attribution of this manuscript to Sulṭān 'Alī the celebrated calligrapher.

(6) Fol. 96. The king, reposing by night in a chamber decorated with mural paintings and with windows opening on to the garden, unbosoms himself of his love for his favourite.

[E. B. and M. M.]

150

DĪVĀN OF ḤĀFIẒ

CIRCA 1525

A manuscript of the poems of Ḥāfiẓ

SUBJECT AND ARRANGEMENT. This copy of the *Dīvān* of Ḥāfiẓ, which lacks Muḥammad Gul-andām's preface, starts in the usual manner with the *ghazals* in alphabetical order, after which (fol. 157) come two *qaṣīdahs*; (fol. 158*b*) the *mukhammas* (here entitled *tarjī'*); and (fol. 160) the *maṣnavīs*, including the *Sāqī-nāmah*, then (166*b*) the *muqaṭṭa'āt*, and (fol. 168) the quatrains.

MEASUREMENTS, ETC. 28·5 × 18·4 cm.; the written surface generally measures 14·5 × 7·0–7·4 cm.; 2 columns of 15 lines; 172 folios.

WRITING AND PAPER. The writing is very fine *Nasta'līq* enclosed within gold and coloured rulings and a border of greenish-blue paper ornamented with a floral design in gold. The paper is of a deep ivory tone, polished and thin, and is set within margins of paper of similar tone bearing a design in gold.

The last part of the manuscript is slightly wormed.

BINDING. The outside of the cover, which is of much later date than the manuscript, is of dark-brown leather with a sunk and gilt central medallion with double pendants and gold floral and line borders; the inside is of red leather with gilt central medallion, pendants, and leaf- and line-borders.

DATE AND SCRIBE. On fol. 172 is the apparent signature of the well-known Herat scribe Sulṭān Muḥammad Nūr, a protégé of Mīr 'Alī Shīr. There is, however, no

regular colophon, and the attribution cannot be certain. The manuscript may be dated somewhat later than the beginning of the 16th century.

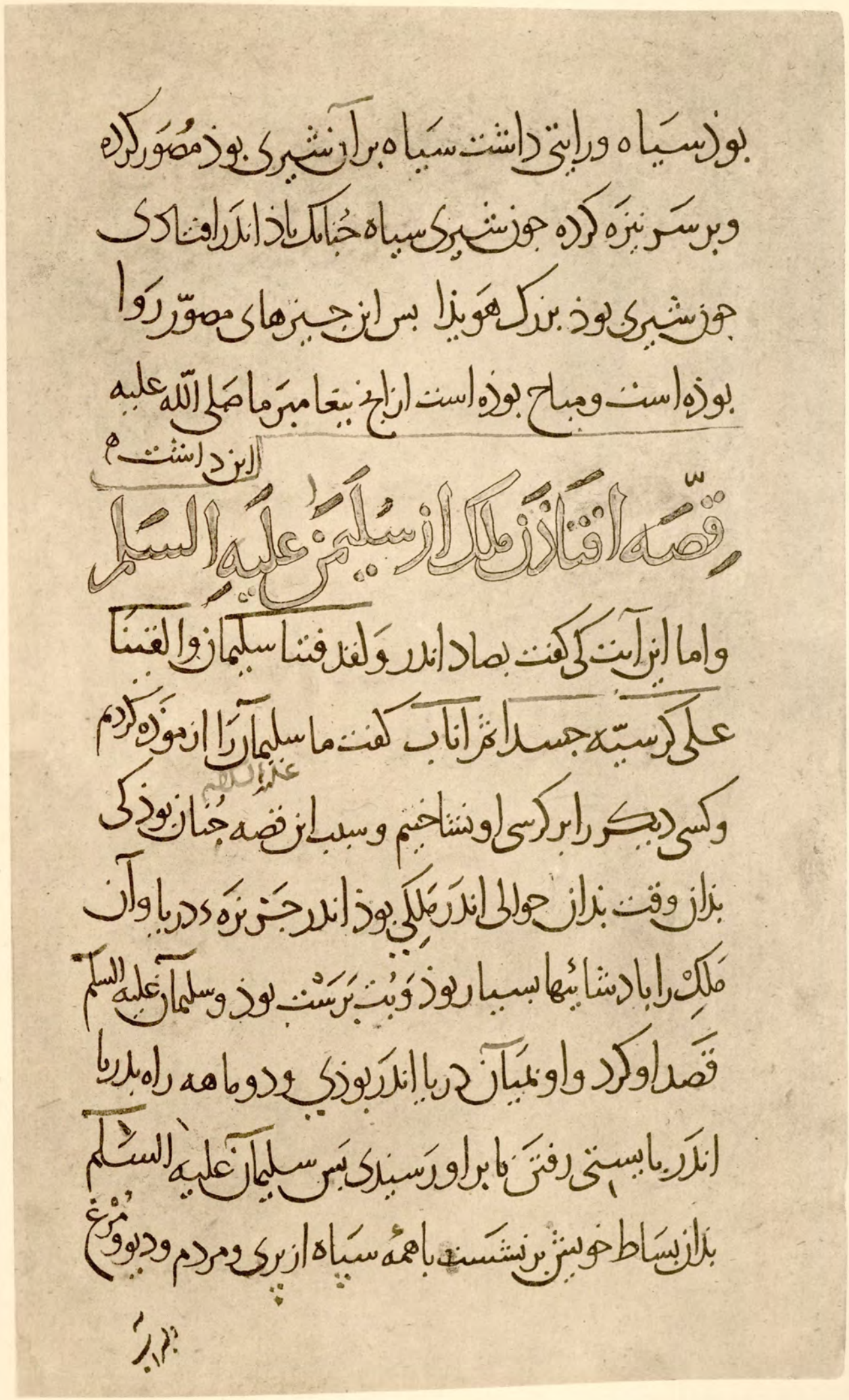
ILLUMINATION AND ILLUSTRATIONS. The central portion of fol. 1 is of marbled paper with bands of design in gold, between which are four lines of script; this whole scheme is a later addition to the folio, masking a decoration in gold. On foll. 1*b*–2 is a frontispiece noticeable for its unusual wealth of detail and colour; the central portion on each of the two pages embodies six lines of text, being the opening verses of the first *ghazal*, written on cloud forms on a gold ground ornamented with foliage forms in colour. Above and below, joined by decorated vertical panels containing stylized cloud forms, is a rectangle, in the centre of which is a plain gold star. The decoration is surrounded on the three outer sides of each page by a wide border covered in an intricate design of fleurons and stylized Chinese cloud forms and edged by a later addition in the form of ornate gold finials, and has on the fourth side a narrow coloured line border. A noticeable feature of most of the decoration on these two pages is the white bandwork decorated with black stars. On fol. 2*b* is a narrow *'unvān*. The script on foll. 2*b*–4 inclusive is decorated with cloud forms in gold.

Throughout the manuscript, on either side of the lesser titles, which are inscribed in *Ta'līq* within small central rectangular panels in red, blue, and gold, are small side-panels containing delicate coloured paintings of birds against naturalistic backgrounds of flowers, trees, &c. The wide margins are ornamented with conventional designs, in two tones of gold, of flowers, animals, and birds. Below the colophon on fol. 172 are two cranes executed in colour on a gold ground.

There is some doubt whether these exquisite bird paintings are of Persian origin. This particular scheme of decoration, well suited for books of lyric poetry, was apparently especially favoured by the early Mughal emperors of Delhi, and it seems probable that the text of the present manuscript was decorated in India by some court painter, or painters, of the early 17th century, perhaps in the reign of Jahāngīr.

[E. B. and M. M.]

PLATES

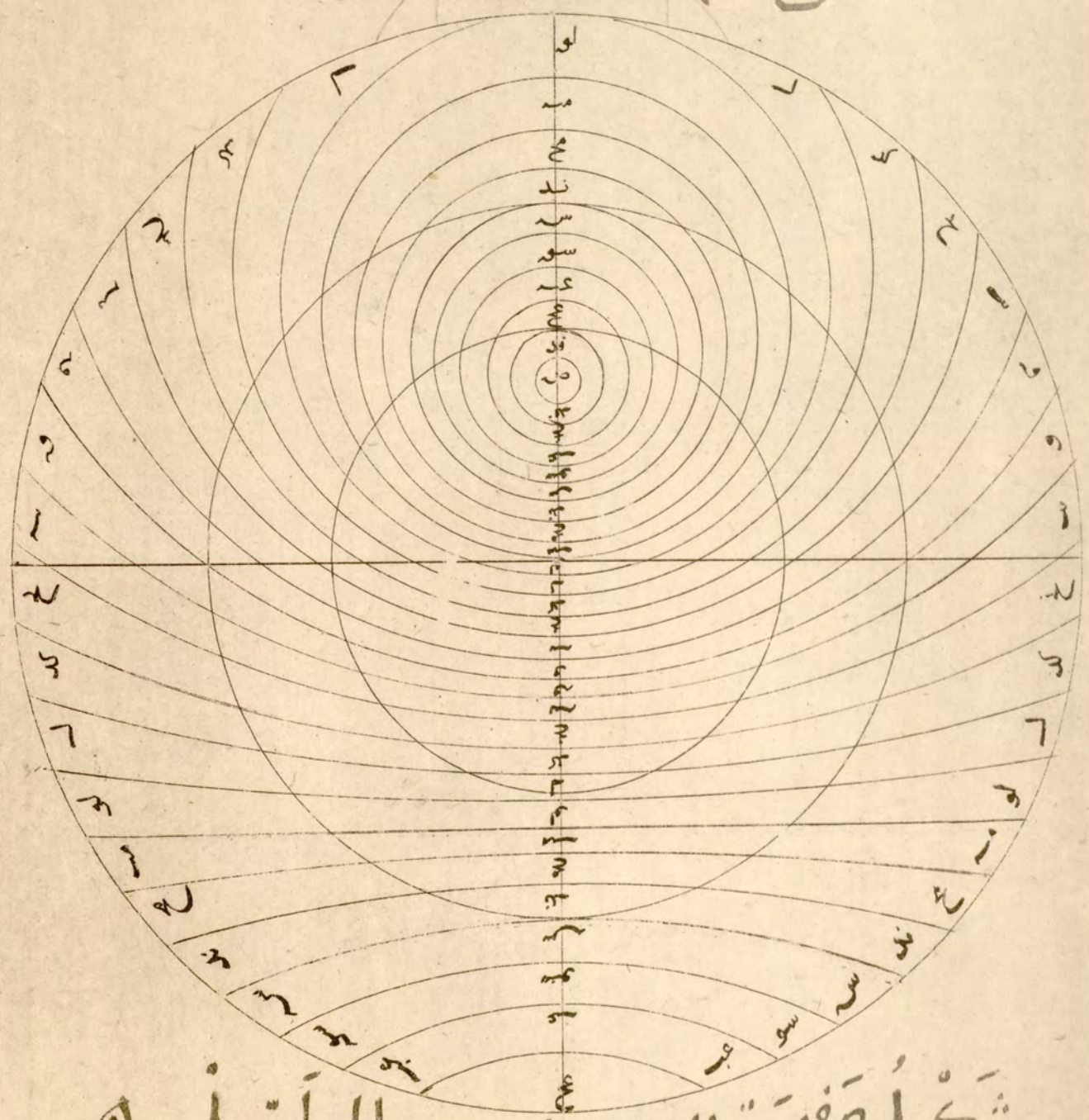


101. ṬABARĪ, TAFSĪR

f.33*b*. A PAGE OF THE TEXT

الباب يد في معرفه وضع الاصطرلاب الاسي وهو المطبل ونقل منها سكله فاما
سكله الاسي نقدر نقدر مدرها وندير ركب عليه شكله الشمالي اذا ادير فيها الكواكب الحنوبيه عن مدار
الحرى واما سكله المطبل فنصورها في ما بعد هذه الورقه باذا اردت ذلك فهو وضع الشمالي الجنوبي
بعينه وندير مدرها فاذا جمعت كل منهما في صفحه واحده حصل هذا الشكل بان شئت ان تسميه باعلى
نقدر في وضع السموت وان شئت فارسم له صفحه السمت خاصه وهي تعمل لسايرالاصطرلابات وساني ذكرها

شكل صفحة الاسطرلاب الآسي



شكل صفحة الاسطرلاب المطبل ٥

102. THE ASTROLABE

f.84. AN ASTROLABE DISK

103. COLLECTION OF DĪVĀNS

f.271*b*. FIRST PAGE OF DĪVĀN OF RAFĪ'AL DĪN LUNBĀNĪ

(a)

(b)

(c)

104. SHĀH-NĀMAH

(a) 2. HŪSHANG AND THE DRAGON (b) 5. THE MEETING OF ZĀL AND RŪDĀBAH

(c) 8. RUSTAM CAPTURING RAKHSH HIS FUTURE CHARGER

Emery Walker Ltd. ph. sc.

104. SHĀH-NĀMAH

9. RUSTAM UNHORSING AFRĀSIYĀB

Emery Walker Ltd. ph. sc.

(a)

(b)

(c)

104. SHĀH-NĀMAH

(a) 12. AFRĀSIYĀB PLAYING POLO WITH SIYĀVUSH (b) 10. RUSTAM ROASTING A WILD ASS

(c) 37. ISFANDIYĀR SURVIVES THE SNOW ORDEAL

Emery Walker Ltd. ph.sc.

(*a*)

(*b*)

(*c*)

104. SHĀH-NĀMAH

(*a*) 38. ISFANDIYĀR CROSSING THE RIVER

(*b*) 40. RUSTAM AND RAKHSH WOUNDED BY ISFANDIYĀR

(*c*) 42. THE MOURNING OVER THE DEAD ISFANDIYĀR

Emery Walker Ltd. ph. sc.

(a)

(b)

104. SHĀH-NĀMAH

(a) 48. ALEXANDER AMONG THE TALKING TREES

(b) 49. THE LION-HEADED CHILD IS SHOWN TO ALEXANDER

Emery Walker Ltd. ph. sc.

(a)

(b)

104. SHĀH-NĀMAH

(a) 53. ARDASHĪR AND THE YOUNG MEN

(b) 60. BAHRĀM GŪR SLAYING A UNICORN

Emery Walker Ltd. phot.

(a)

(b)

104. SHĀH-NĀMAH

(a) 63. THE ARMY OF FĪRŪZ ENTRAPPED BY KHUSHNAVĀZ

(b) 58. BAHRĀM GŪR SLAYS A DRAGON

Emery Walker Ltd. phot.

(a)

(b)

104. SHĀH-NĀMAH

(a) 65. NŪSHĪRVĀN DISPLAYING HIS PROWESS

(b) 70. THE KHĀQĀN OF CHINA VISITING SHĀH HURMUZD

Emery Walker Ltd. ph. sc.

104. SHĀH-NĀMAH

73. ALTERCATION BETWEEN KHUSRAU PARVĪZ AND BAHRĀM CHŪBĪN

Emery Walker Ltd. photo

104. SHĀH-NĀMAH

78. GURDIYAH DEMONSTRATING HER PROWESS

Emery Walker Ltd. phot.

فرزندان دُونفر | مسدی سون | بیست و پنج سال

سه جولانک سوندی | نیره جولانک سوندی

بعد ازان شخصی که اورا سن فودی کاوزو خواندند خروج کرده بادشاهی بستد و او با فرزندان طبقه دیگر شدند

طبقهٔ ششم

از دفعهٔ اول از حرف دوم که طبقه بست و هفتم می باشد اصل
سن فودی کاوزو بادشاه دو بست و هفتم با فرزندان چهار نفر بیست و پنج سال

فرزندان چهار نفر | فدی فدی سون دی خوجه | بست و پنج سال

هفت سال | دو سال | چهارده سال | شش سال

چون ذکر بادشاهان اصلی که بجانب ماچین رفته بودند و شرح طبقهٔ ایشان تمام شد ازین زمان آغاز کنیم ذکر بادشاهانی که در ختای حکم میکردند و معاصر این شش طبقه بادشاهان اصلی نودند مشروح و مفصل کوم و چون اعتبار طبقات از بادشاهان اصلی کرده امد بنجا ذکر طبقات نخواهیم کرد و بجای طبقهٔ طایفه خواهیم نوشت بنوعی دیگر تا میان و معاصر ایشان فوقی نباشد و السلم

ذکر طوایف بادشاهان که ملک ختای و توابع از که مجموع را چین خوانند مستولی شده بود

و معاصر آن شش طبقه بادشاهان اصلی اند که تحتگاه در ماچین داشتند و ایشان نه طایفه اند بموجبی مفصل میکردد و سالهای تاریخ این طایفه نه کانه موافق سالهای تاریخ آن شش طبقه مذکور است و مقداران سنین دو نه سال بود و السلم

طایفهٔ اول

شانزده بادشاه که لشکر کشیده اند دند بر ختای مستولی شدند و بادشاهان اصلی کریجه و بجانب ماچین رفته و غایت عهد ایشان بوده و این بادشاهان شانزده چون مملکت ختای و بعضی توابع آن مسخر کرده بودند و بشش قسم بنهادند و میان همدیگر قسمت کردند بدین مفصل است که نموده می شود بنجاه و هفت سال

105. RASHĪD AL-DĪN, HISTORY

I. FOUR KINGS OF THE TWENTY-SEVENTH CHINESE DYNASTY

Emery Walker Ltd. ph. sc.

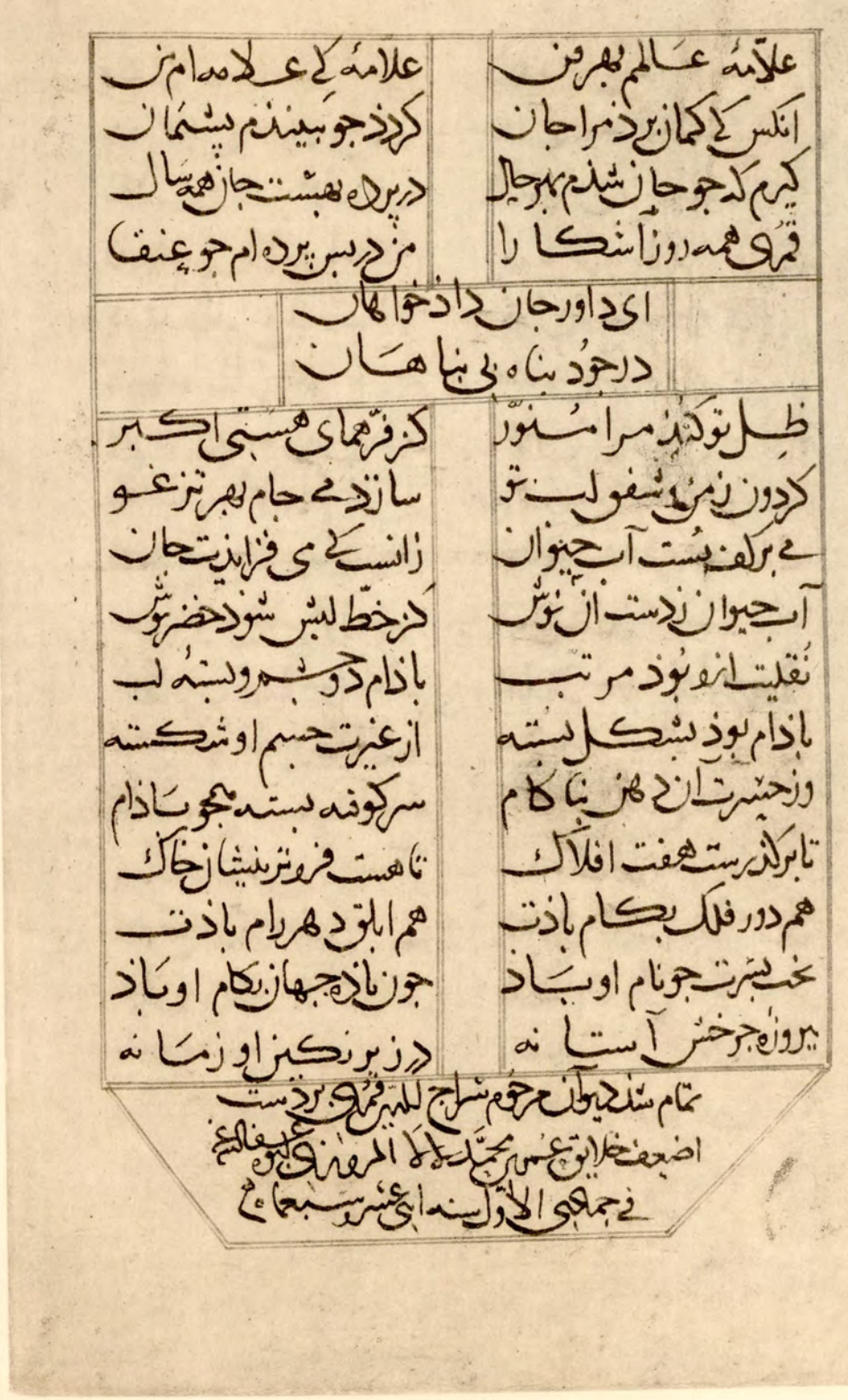
دین و ملّت او شدند و از معجزات او یکی آن بود که بارهٔ آتش در دست داشت و دستش نمی سوخت چون گشتاسف مجلس او در آمد
بدست گشتاسف داد دستش نسوخت و هرکه در آن مجلس بود که از دست زردشت بدست گرفتند دستشان نسوخت این اثر در عموم گیران
آن است که اشی که دارند از آتش است و هرگز از آن وقت باز فرو ننشسته است و بعضی گویند گشتاسف در ابتدا دین او قبول نکرد و بفرمود
تا او را بزندان کردند و مدّت هفت سال در زندان بود روزی گشتاسف سوار بود هر چهار دست و پای اسبش در شکم فرو رفت
و هیچ اثر از دست و پا بر سر ندید و مردم همه متحیّر گشتند که این چه سرست گشتاسف زردشت را طلب فرمود و سنت این قصّه از و پرسید
او گفت سبب آنست که فرمان من که پیغمبرم نمی بری اکنون اگر فرمان من خواهی بردن من دعا کنم تا خدای تعالی دست و پای او بدو باز دهد
گشتاسف قبول کرد که اگر او دست و پای اسب پیدا کند گشتاسف بدو ایمان بیاورد و زردشت دعا کرد دست و پای او همان
قرار اوّل رفت و گوری در دنور بود زردشت برو بگذشت و کبای بدو نشان داد که آنرا در چشم کش تا چشمت روشن
شود چنان کرد و چشمش روشن شد و آن نیز گفته اند که زر بروی گداخته و در و هیچ اثر نکرد و گفته اند مس را بر و گداخته

باطلا شد و ملالی بدو نرسید و گشاسف بدن او در آمد و مدد او کرد و او شریعتی نهاد که موافق اخلاق گشاسف بود و
کتاب خود را ابستاق میخواند و آن بلغتی بود که هیچ کس فهم نمی کرد و گویند لغات آن کتاب راست حرف است
و در هیچ لغت این قدر حرف نیست و زردشت میگفت من از حضرت آن مبعوث شده ام که این کتاب بر شما بخوانم که این سخن
خدائیست و سخن خدای را رسول او فهم کند و اساتیر را کتاب زند تفسیر کرد و زند را بیاورد و گشاسف حکم کرد که ابستاق را
در دوازده هزار بوست گاو که ورق کرده اند بطلا نقش کنند و در قلعهٔ اصطخر نهاده بود و جمعی را ملازم آن کرد که آیشانرا

105. RASHĪD AL-DĪN, HISTORY

3. ZOROASTER AND GUSHTĀSP

Emery Walker Ltd. ph. sc.



علامهٔ عالم بهرمن — علامهٔ کی علامه دام من
انکس کی کمان بر ذمر اجان — کرزد جو بیندم پشمان
کیرم که جو جان شدم بهر حال — در پرده بهشت جان همه سال
قمری همه روز اشکارا — من در بس پرده ام جو عنقا

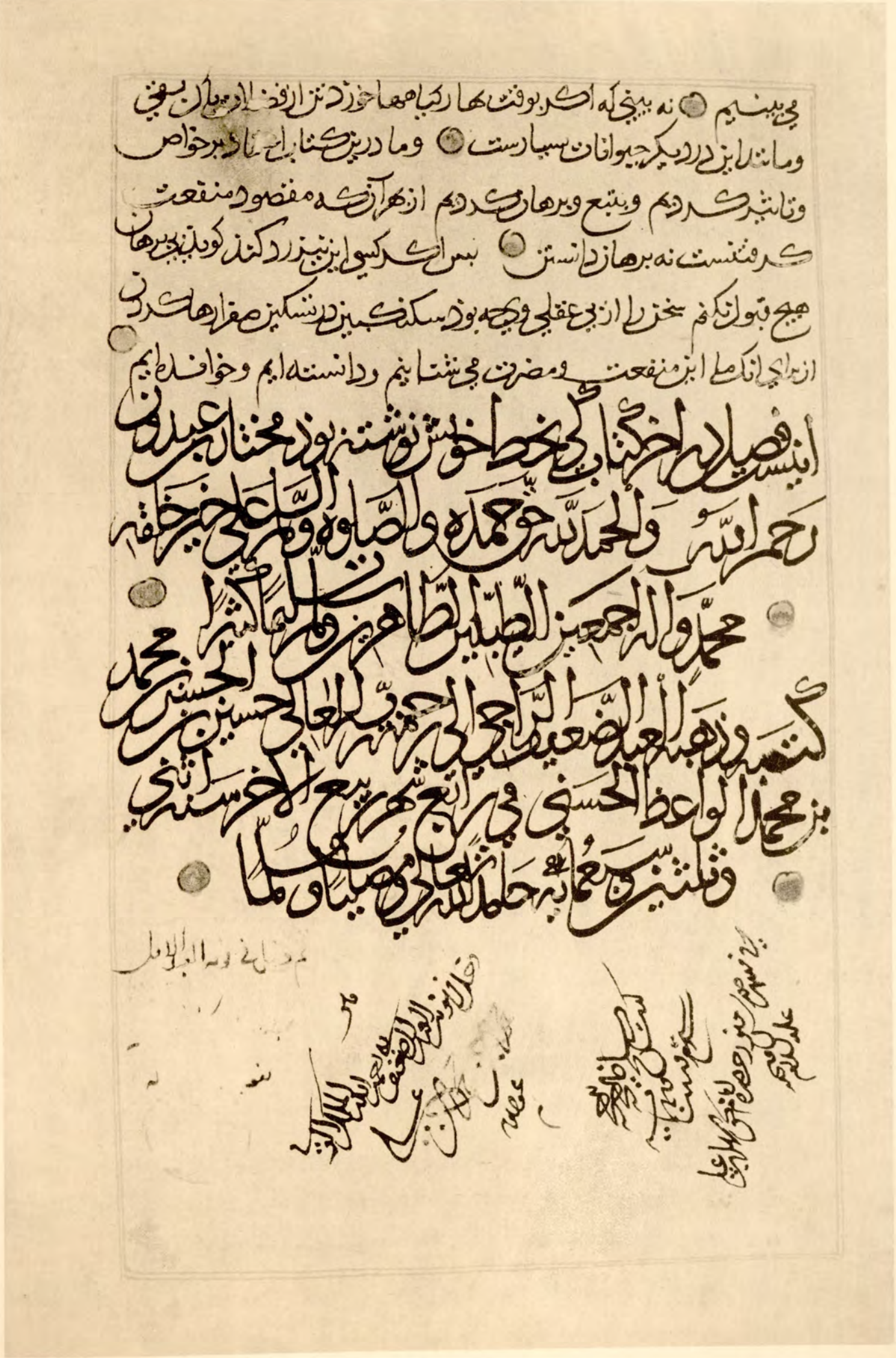
ای داور جان داد خواهان
در جود پناه بی پناهان

ظل تو کند مرا منور — کز فرهای هستی اکبر
کردون زمن و شفولب تو — سازد مے جام بهر تزغو
مے بر لف بست آب حیوان — زانست کی می فزاید جان
آب حیوان زدست ان نوش — کز خط لبش شود خضر نوش
نقلیت انو بود مرتب — بادام دو جسم و بسته لب
بادام بود بشکل بسته — از غیرت جسم او شکسته
وز حسرت ان دهن بناکام — سر کوفته بسته بجو بادام
تا برکذرست هفت افلاک — تا هست فرو تر نشان خاک
هم دور فلک بکام بادت — هم ابلق دهر رام بادت
بخت بسرت جو نام او باد — جون بادهٔ جهان بکام او باد
پیروزه جرخش آستانه — در زیر نکین او زمانه

تمام شد دیوان مرحوم سراج للمیر قمری بردست
اضعف خلایق عبد محمد بن الامیر المرحوم ابی الفتح
فی جمادی الاول سنه اثنی عشر سبعمائه

107. QUMRĪ, DĪVĀN

f.161*b*. THE END OF THE TEXT AND COLOPHON



108. TAQVĪM AL-SIHHAH

f.83. THE COLOPHON PAGE

(a)

(b)

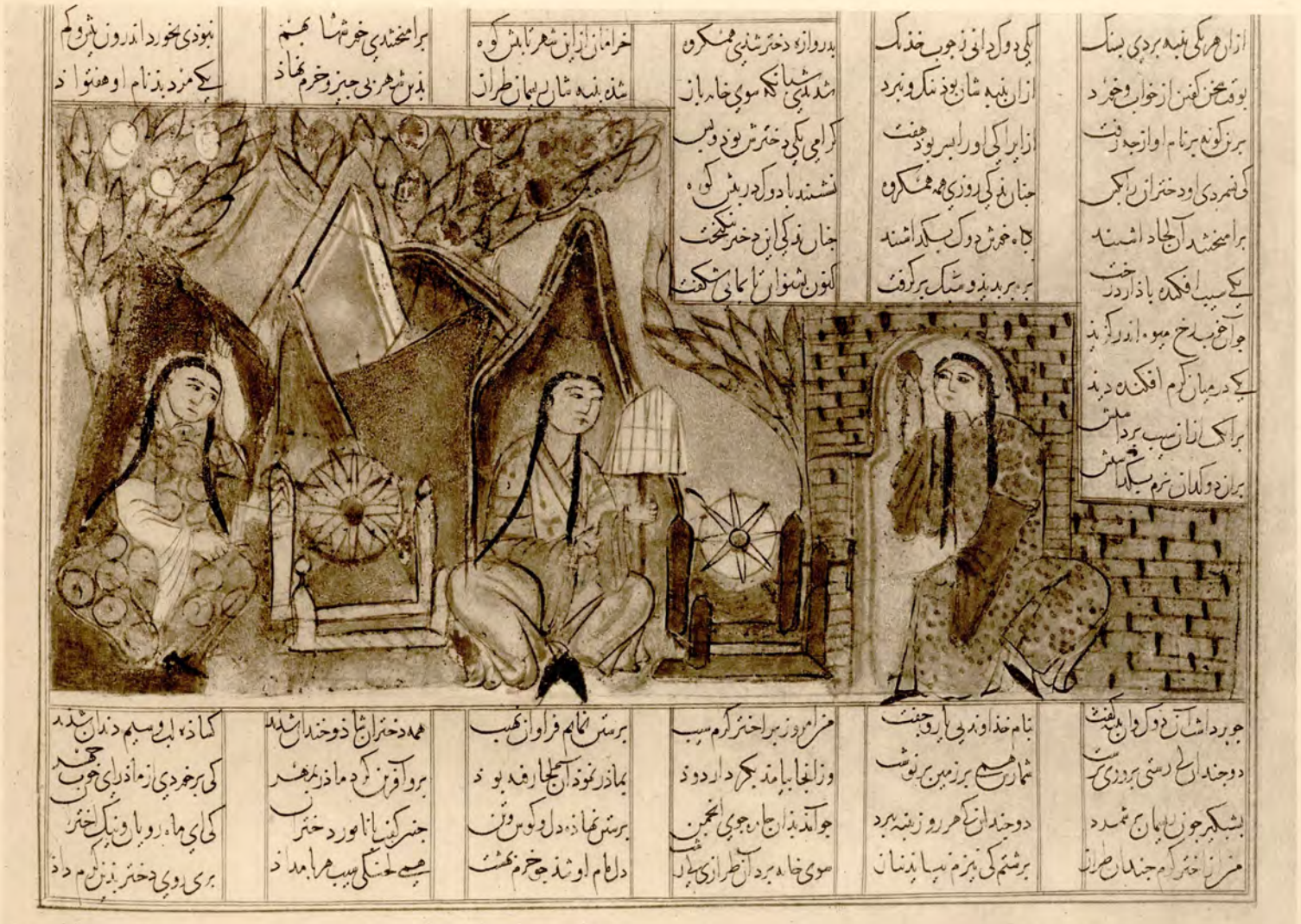
IIO. SHĀH-NĀMAH

(a) 12. THE SLAYING OF ĀĪN GUSHASP

(b) f.75. YAZDIGIRD SLAIN BY THE HORSE

Emery Walker Ltd. phot.

(a)



(b)

IIO. SHĀH-NĀMAH

(a) f.22b. BAHRĀM CHŪBĪN RECEIVING THE SPINNING-WHEEL AND WOMAN'S DRESS

(b) f.67b. THE FINDING OF THE WORM BY THE DAUGHTER OF HAFTWĀD

Emery Walker Ltd. phot.

III. SHĀH-NĀMAH

1. FARĪDŪN LEADING ZAHHĀK CAPTIVE

(a)

(b)

III. SHĀH-NĀMAH

(a) 3. THE MURDER OF ĪRAJ BY HIS BROTHERS (b) 2. FRĪDŪN TESTING HIS SONS' PROWESS

Emery Walker Ltd. photo.

III. SHĀH-NĀMAH

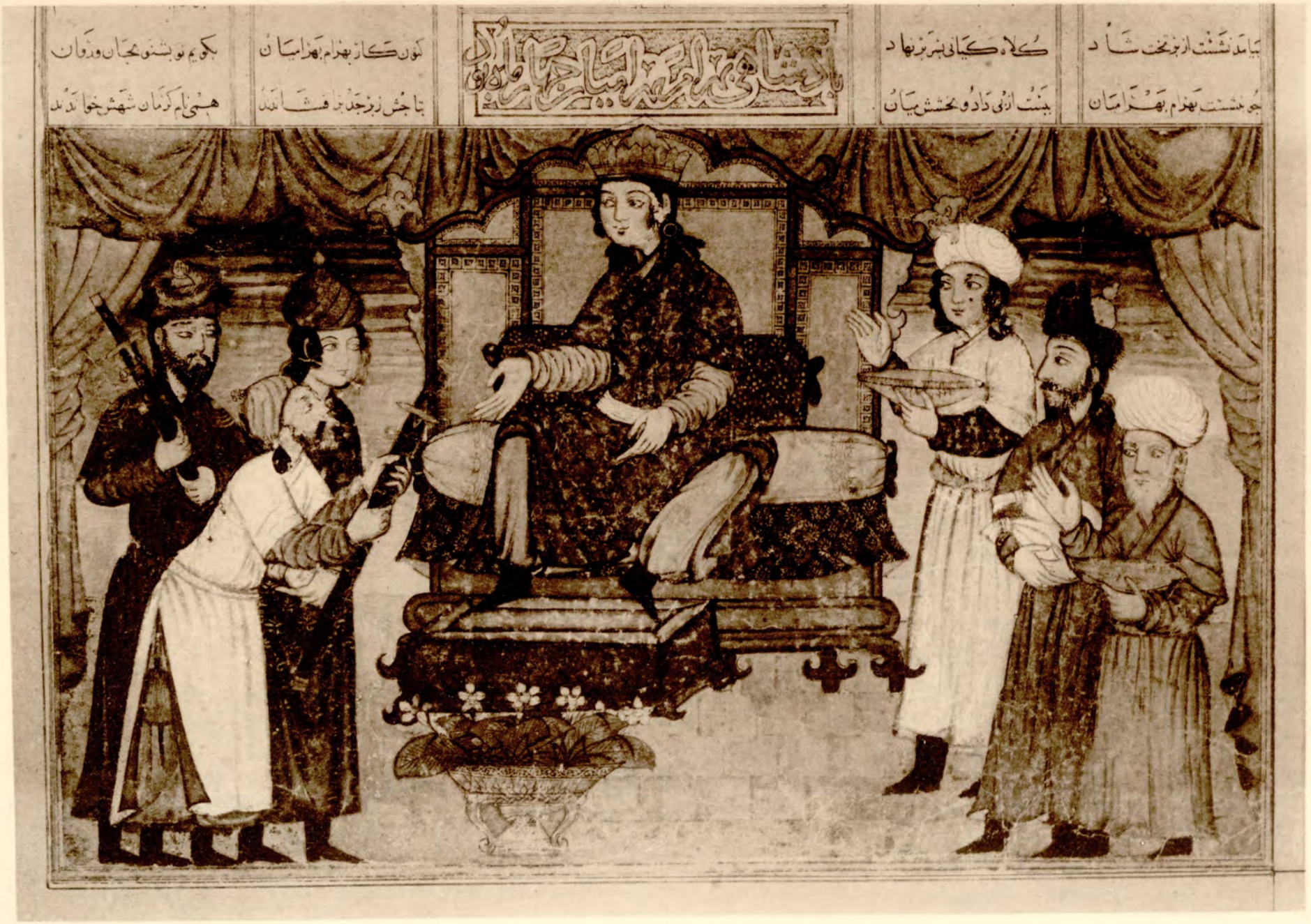
5. A COURT SCENE

Emery Walker Ltd. ph.sc.

III. SHĀH-NĀMAH

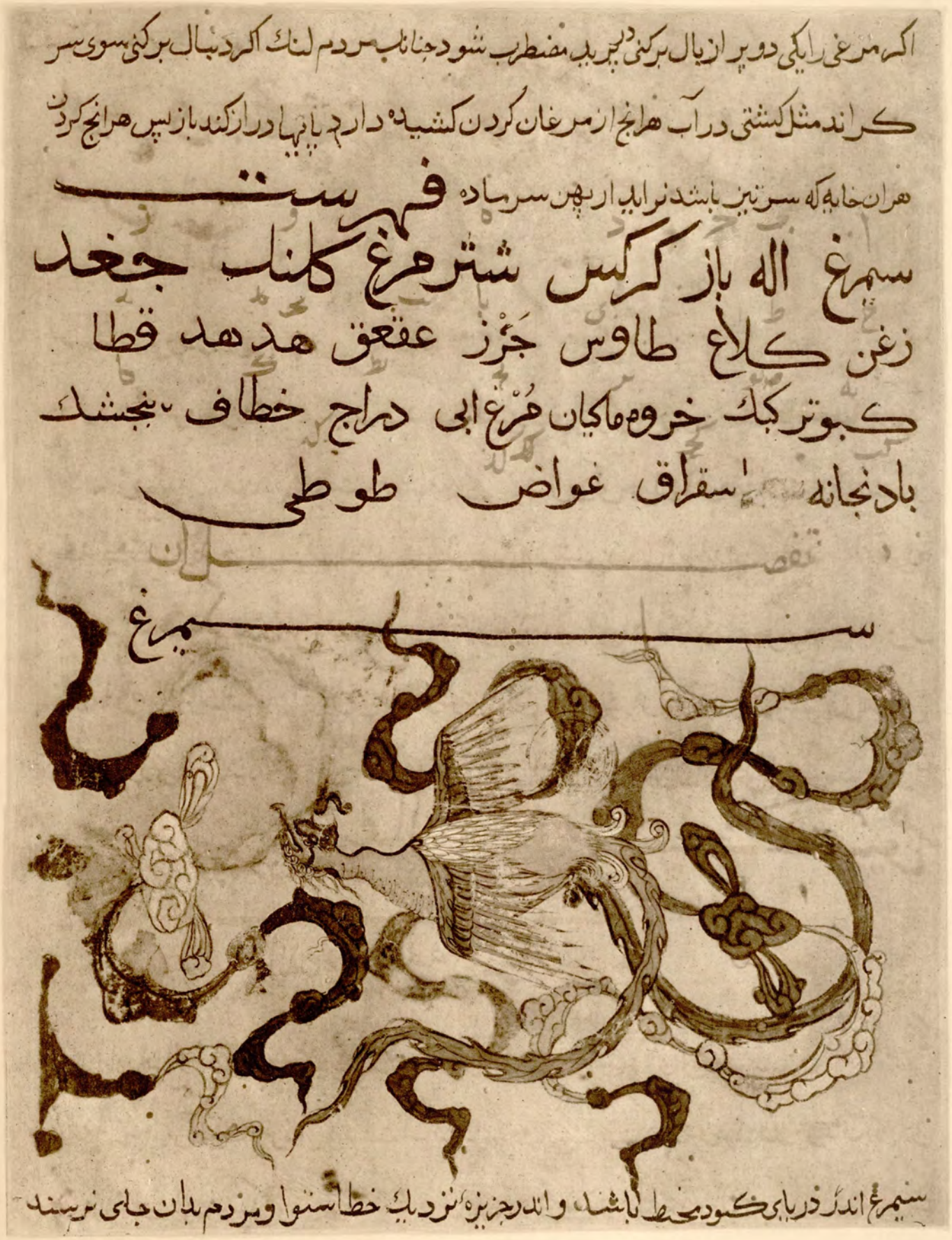
4. MIHRĀN INTERPRETING KAID'S DREAM

Emery Walker Ltd. ph.



III. SHĀH-NĀMAH

6. BAHRĀM BAHRĀMIYĀN ENTHRONED



115. NUZHAT-NĀMAH

f.130*b*. THE SĪMURGH

Emery Walker Ltd. phot.

یکدیگر شوند اگر دل او بخورند هرچه خواهد کداشتن در خواب بیند اگر دل او شب کزن

خفته باشد بر دل زن نهی هرچه در دل زن باشد در خواب بگوید زهره بانات مصری در چشم

کشی شب کوری ببرد بچه کشته کرم بر علت سرطان نهند نیک شود

قطا

هیچ مرغی رهبرتر

از سپهرود

نیست و بمثل

باز گویند اهلک

من القطا و است که در بیابان کویند خایه بر خاک نهاده باشد و بپوشانیه چند روز بر رود

چون خواهد که انجا اید بهیچ باز نیاید بش جستن از اندک و بسیار و انجا فرود که خایه نهاده باشد

و بر راه خسبد و هشیار ست

کبوتر

کبوتر رهبر را بتازی هادی خوانند و بهترین کبوتر دست و پلنک سیاه سوخته باشند

نیل بر دراه و سپید

ارضعفی قوت

ازجایکاه دور

بار نیاید و انچ ازهر

جایی

نیاست و انجار خویش از کدارت و امدن از کوهها و در راست وجب نکا کند و بالا و بلندی بسیار

کیرد تا نشان جای خویش بیند و بیاید و روی بدانجا نهد چون ارجینی بترسد البته نیاید

115. NUZHAT-NĀMAH

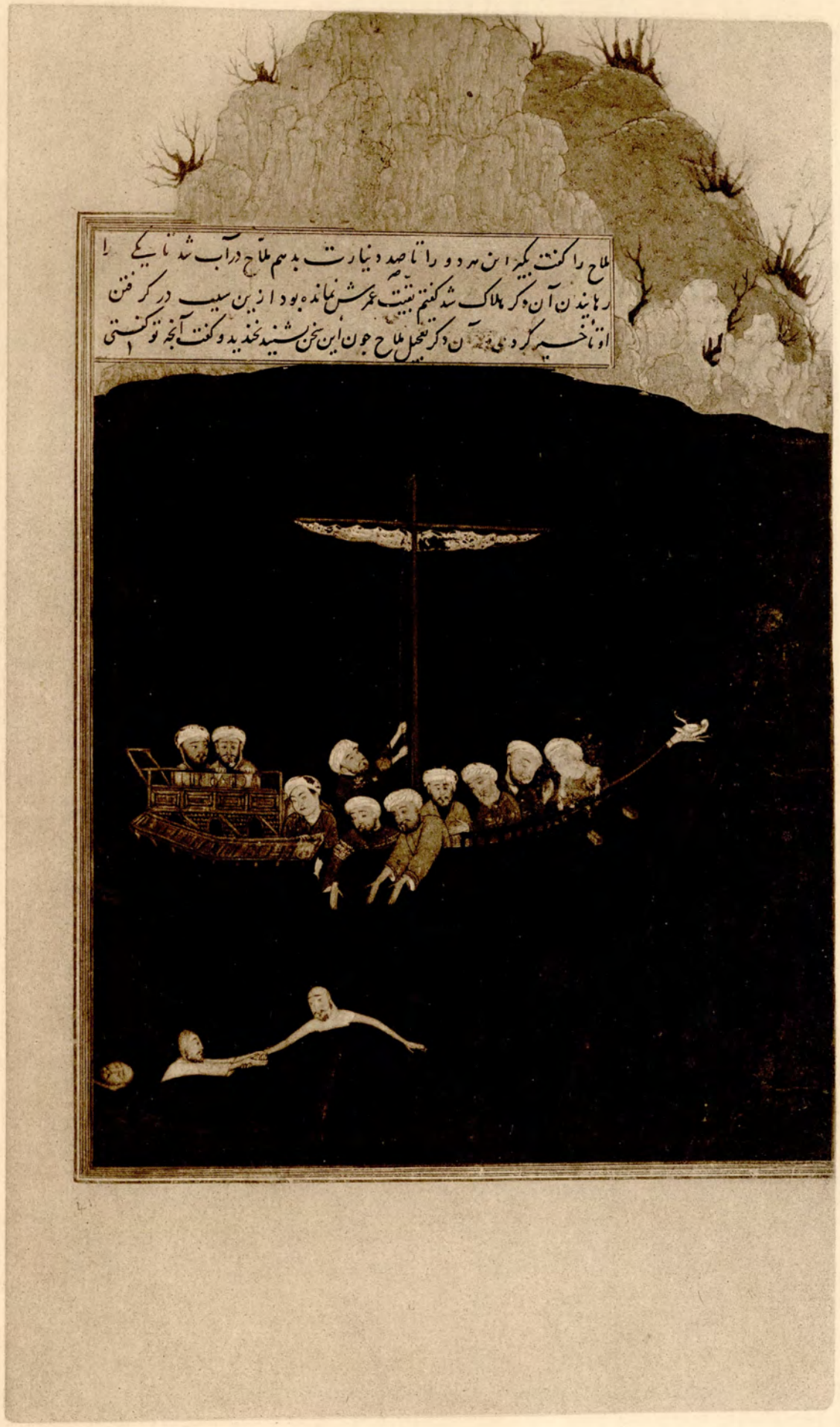
f.136*b*. ILLUSTRATIONS OF THE QATĀ AND PIGEON

Emery Walker Ltd. phsc.

119. GULISTĀN

f.9. THE DESTITUTE MINISTER BEFORE THE PALACE

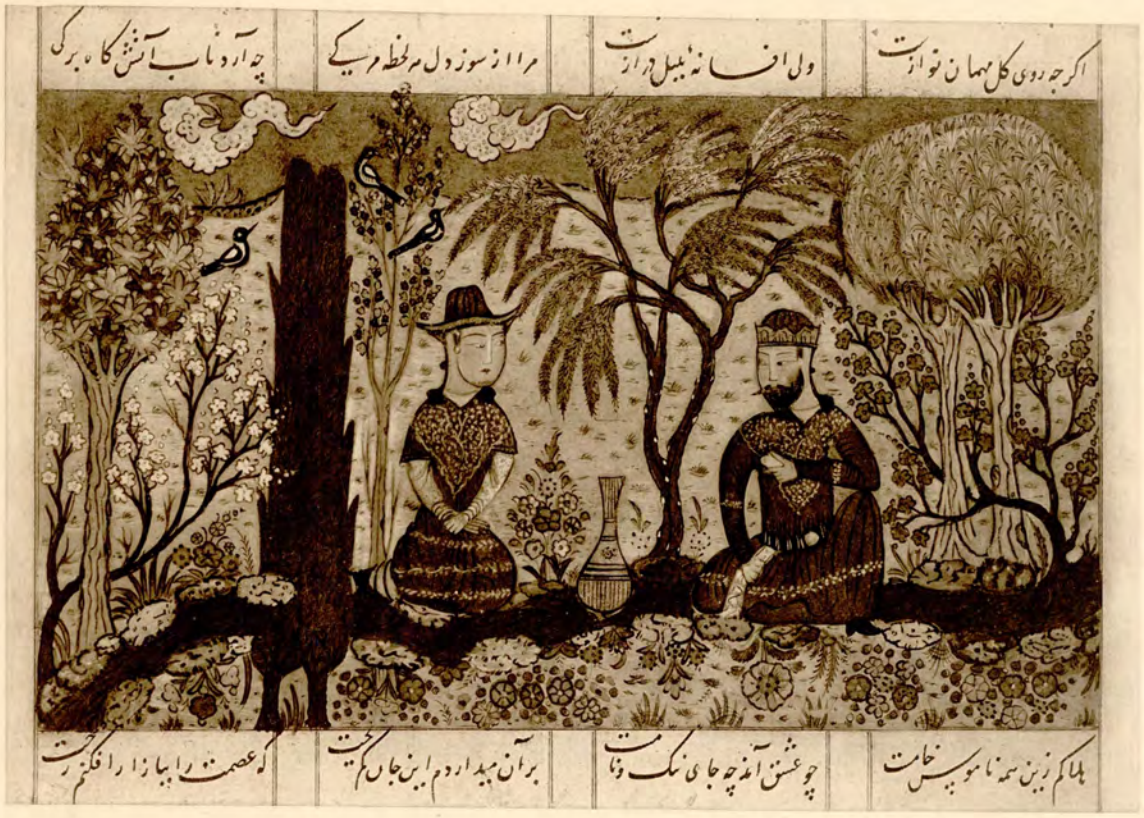
Emery Walker Ltd. phot.



119. GULISTĀN

f.15*b*. THE STORY OF THE TWO DROWNING MEN

Emery Walker Ltd. ph.sc.



(a)

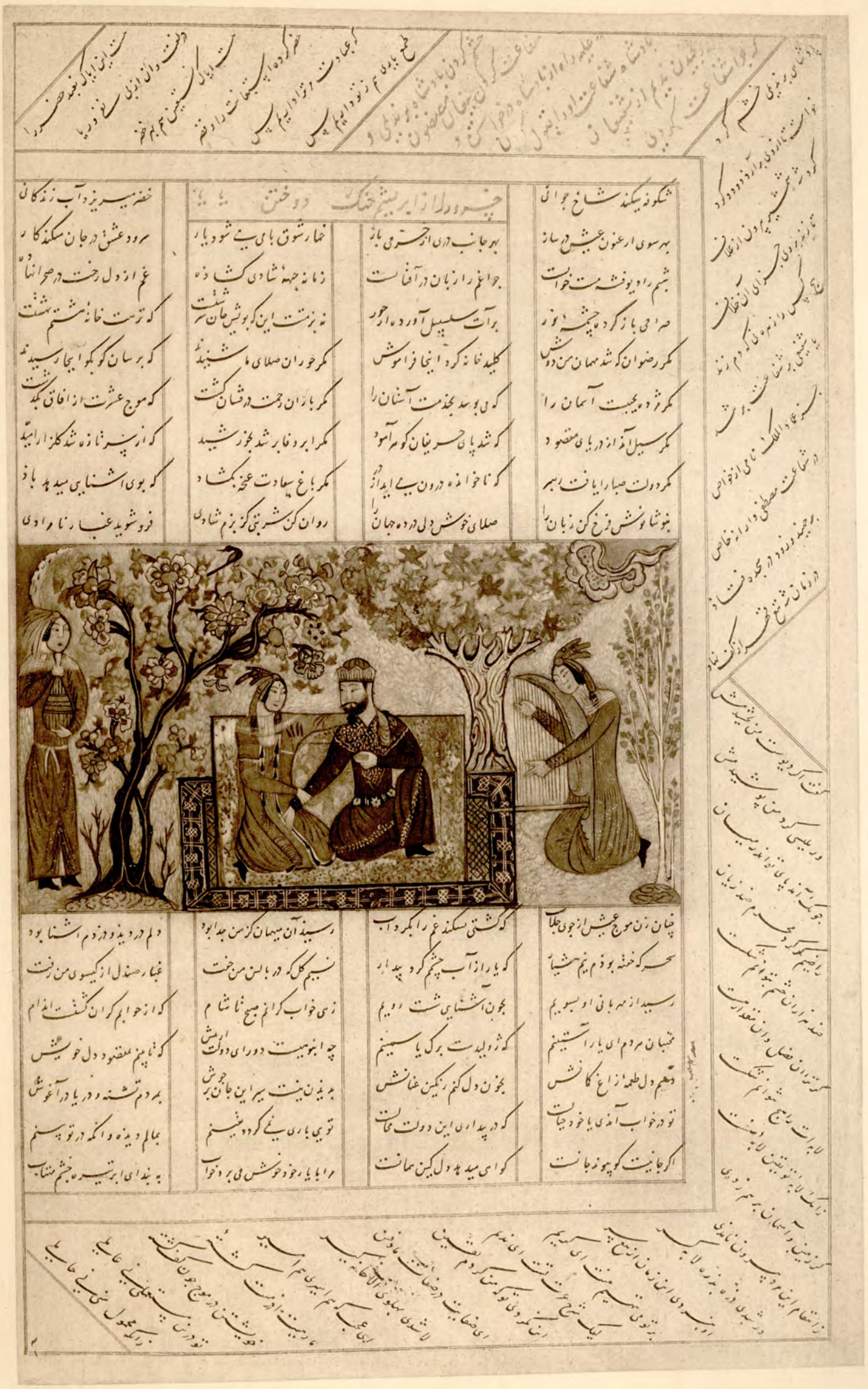
(b)

124. NIZĀMĪ, KHAMSAH

(a) VOL. II. f. 66. KHUSRAU HEARS OF SHĪRĪN'S TREASON

(b) VOL. II. f. 43. KHUSRAU WITH THE PORTRAIT OF SHĪRĪN

Emery Walker Ltd. ph. sc.



124. NIZĀMĪ, KHAMSAH

VOL. II. f. 71*b*. KHUSRAU AND SHĪRĪN CONVERSING

Emery Walker Ltd. phsc.

(a)

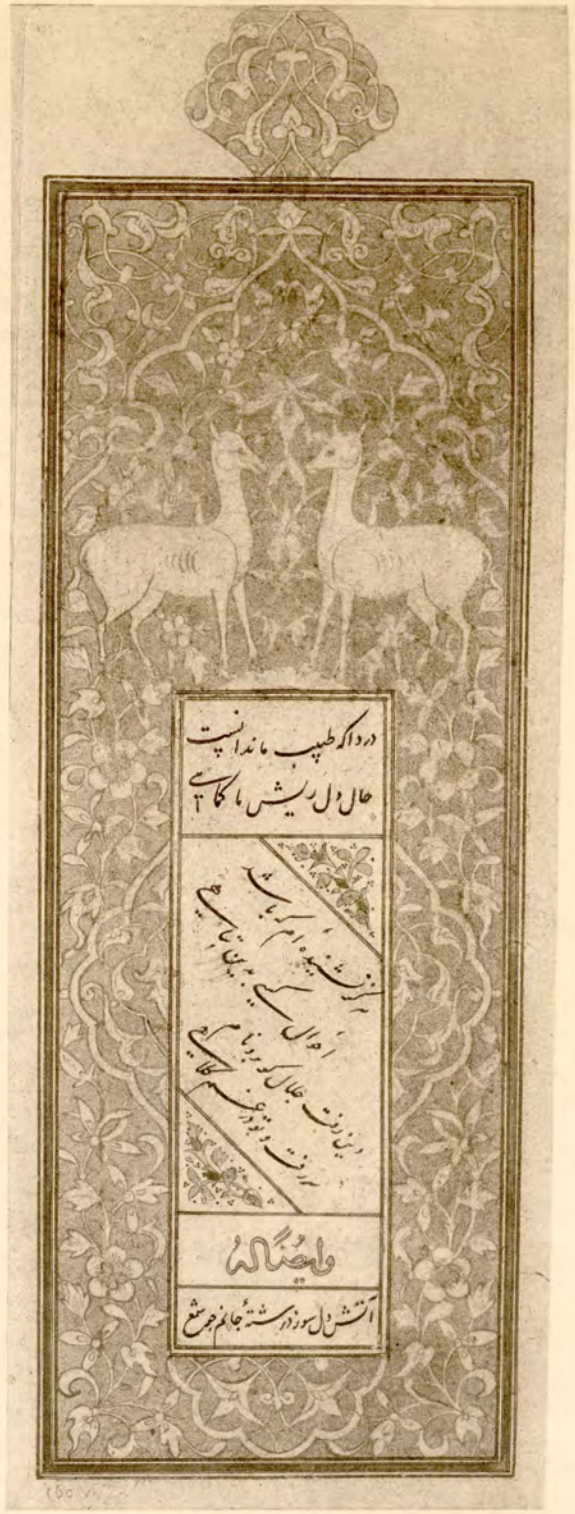
(b)

124. NIZĀMĪ, KHAMSAH

(a) VOL.II. f.168. A PRINCE KNEELING BEFORE ALEXANDER

(b) VOL.I. f.155. FITNAH CARRYING THE OX

Emery Walker Ltd. phot.



127. ANTHOLOGY

ff. 32*b*, 104*b*, 160*b*. ILLUMINATED PAGES

Emery Walker Ltd. ph.s.

(a)

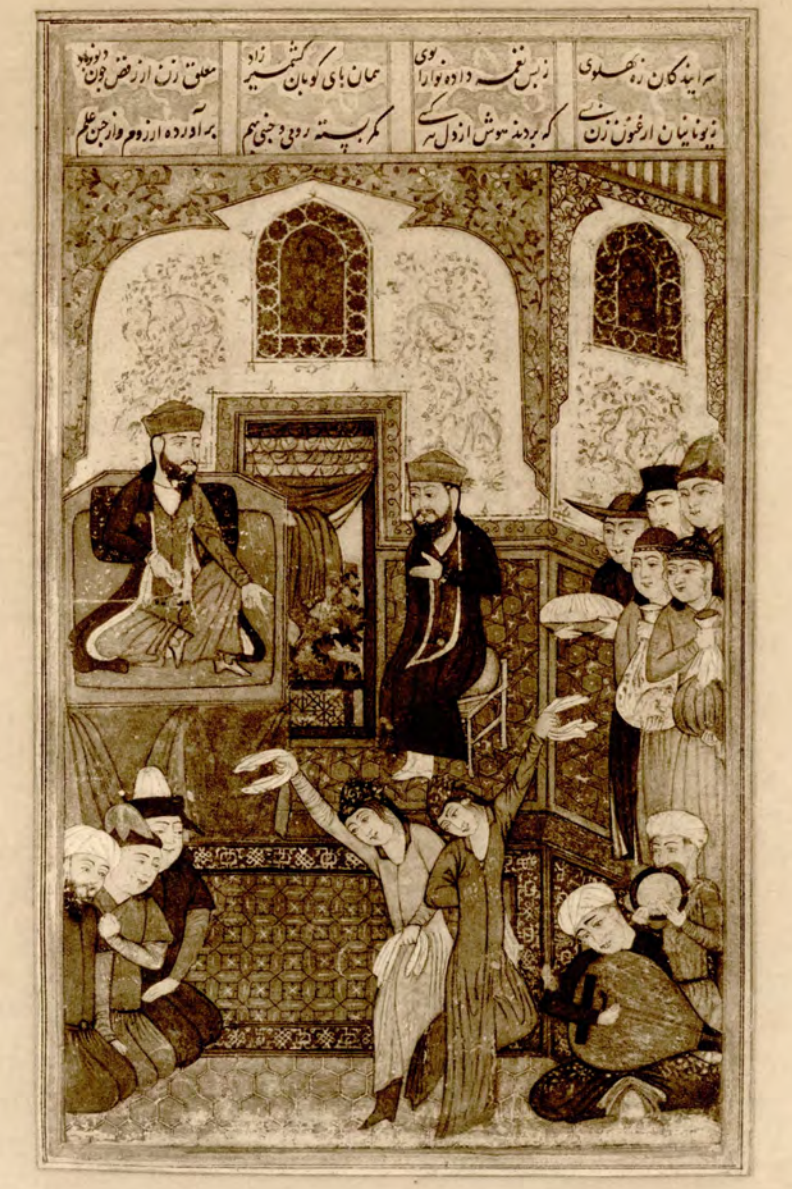
(b)

141. NIZĀMĪ, KHAMSAH

(a) f.18b. SINJAR AND THE OLD WOMAN (b) f.50b. KHUSRAU DISCOVERS SHĪRĪN BATHING

Emery Walker Ltd. ph. sc.

(a)

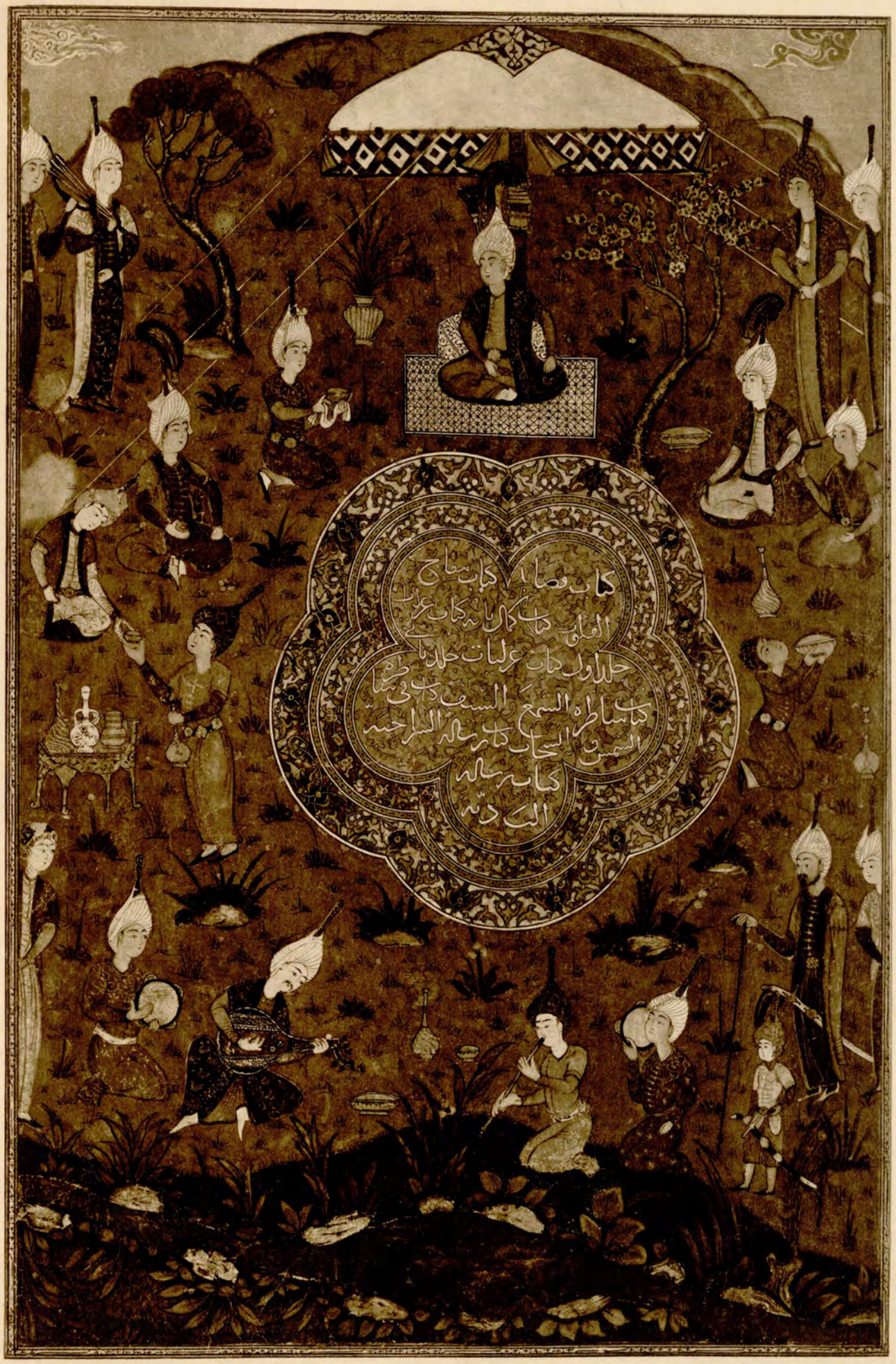


(b)

141. NIZĀMĪ, KHAMSAH

(a) f.147*b*. MAJNŪN AMONG THE ANIMALS (b) f.315*b*. THE KHĀQĀN ENTERTAINS ALEXANDER

Emery Walker Ltd. ph. sc.



143. KHVĀJŪ KIRMĀNĪ, KULLIYYĀT

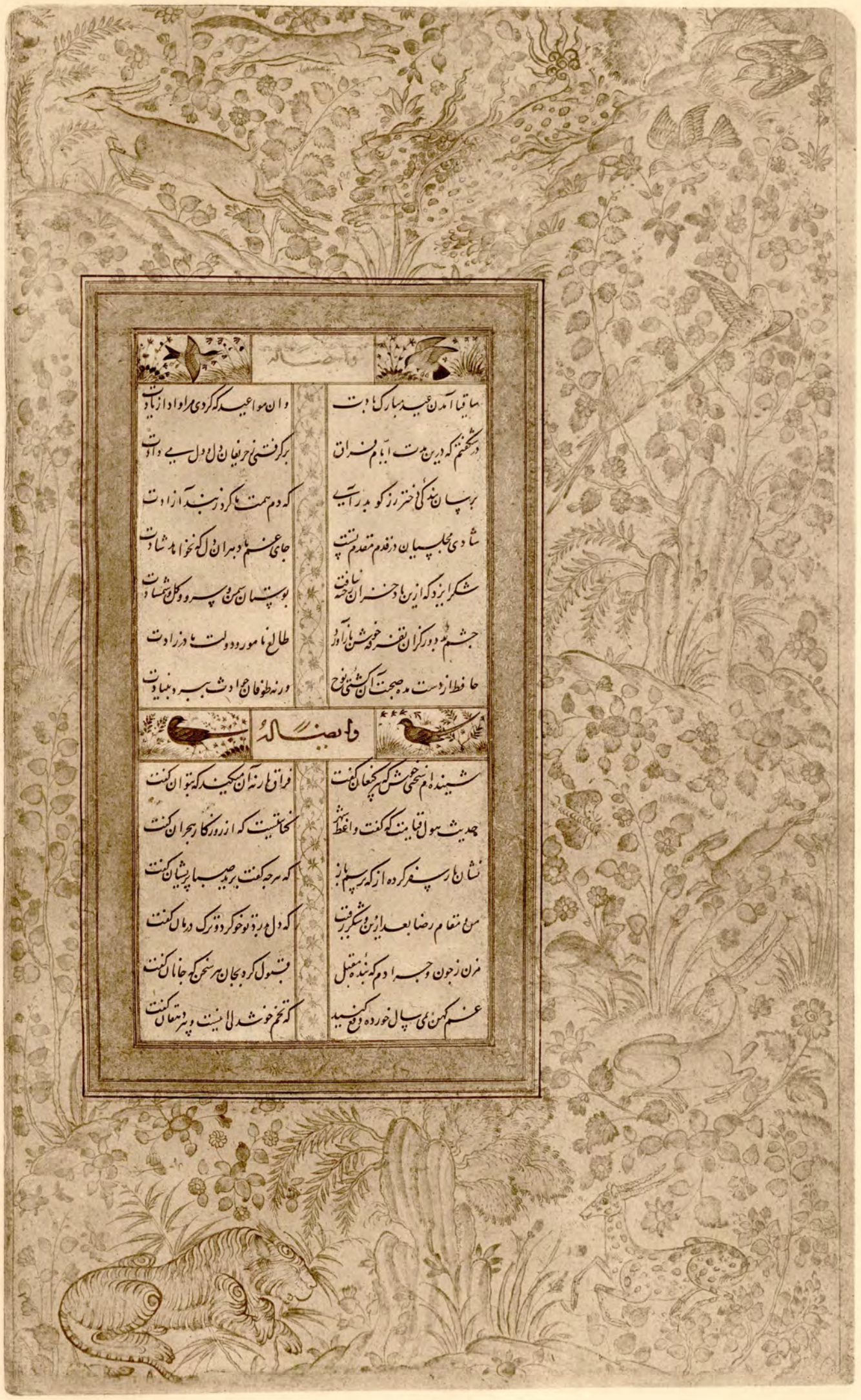
f.1. A PRINCE WITH COURTIERS IN A GARDEN

Emery Walker Ltd. ph.sc.

144. TABARI, ANNALS

f. 20. JAMSHĪD AND THE ARTIFICERS

Emery Walker Ltd. ph. sc.

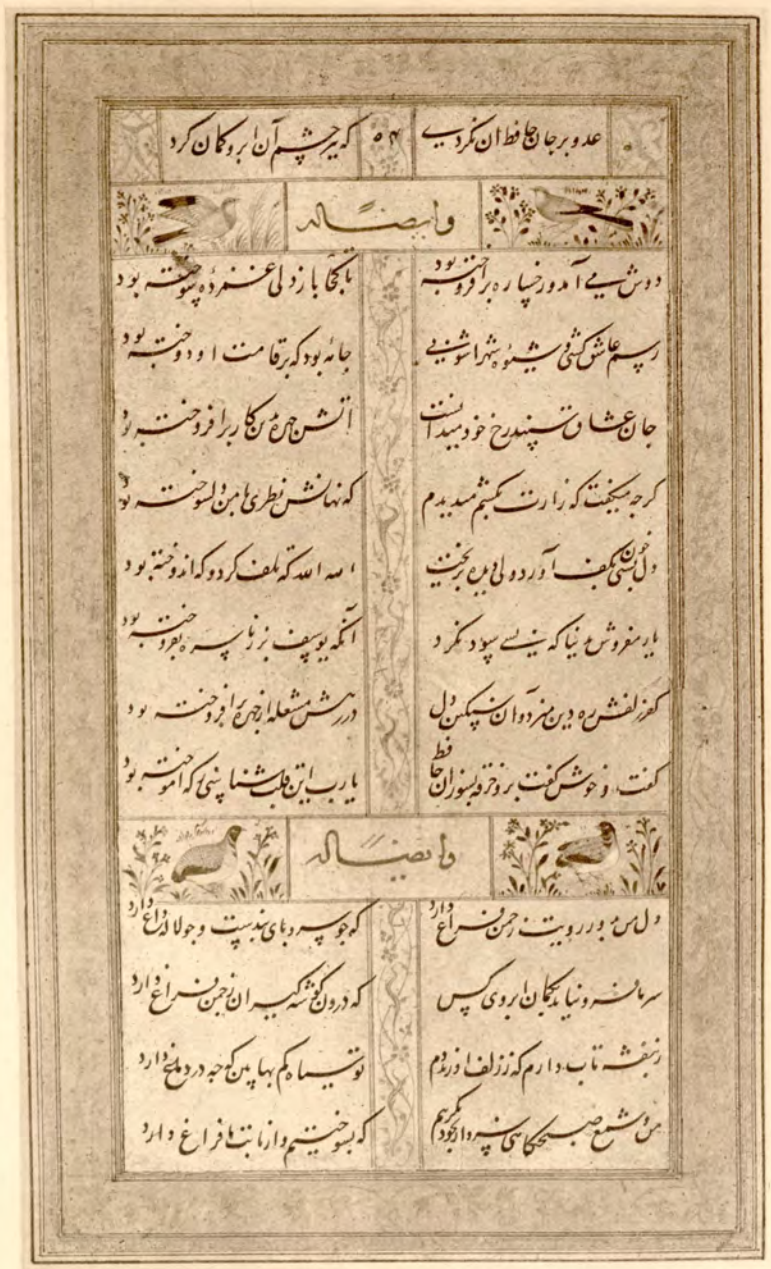


150. HĀFIZ, DĪVĀN

f. 25*b*. ILLUMINATED PAGE WITH BORDER

Emery Walker Ltd. ph. sc.

(b)

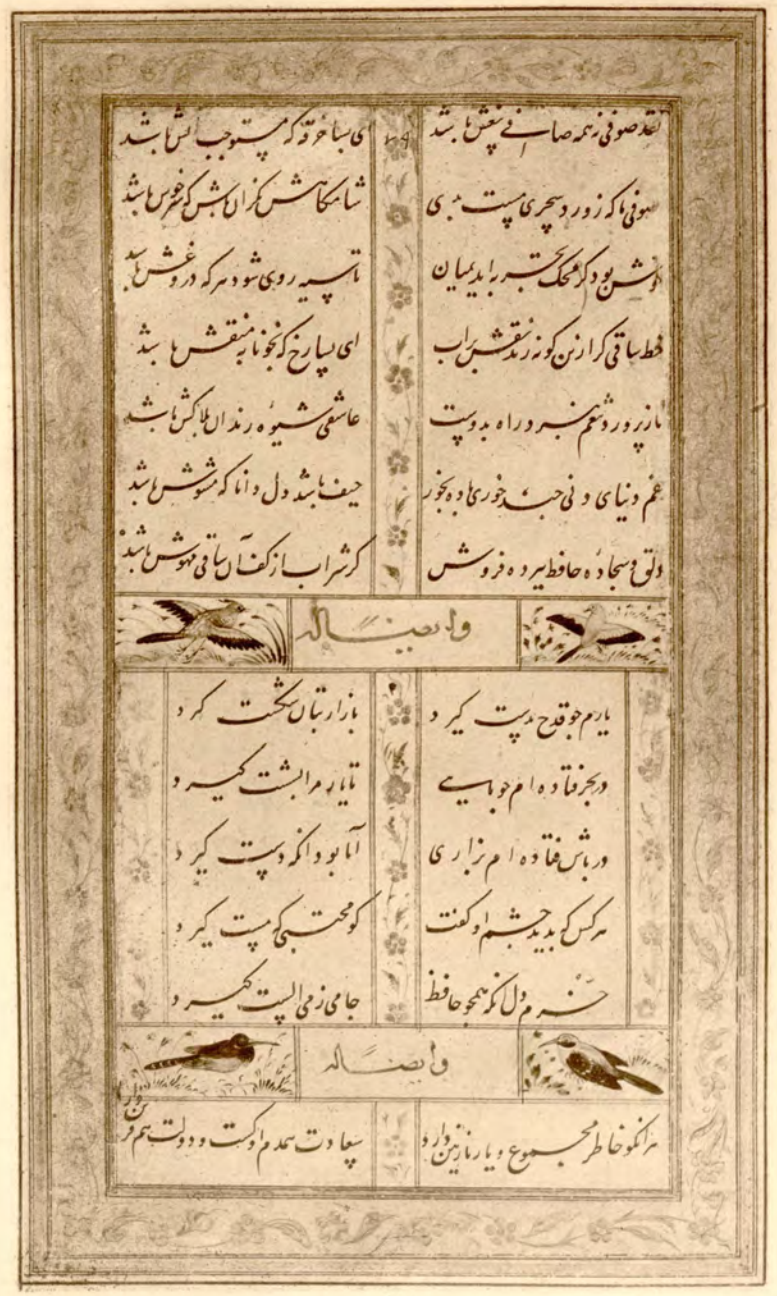


(a)

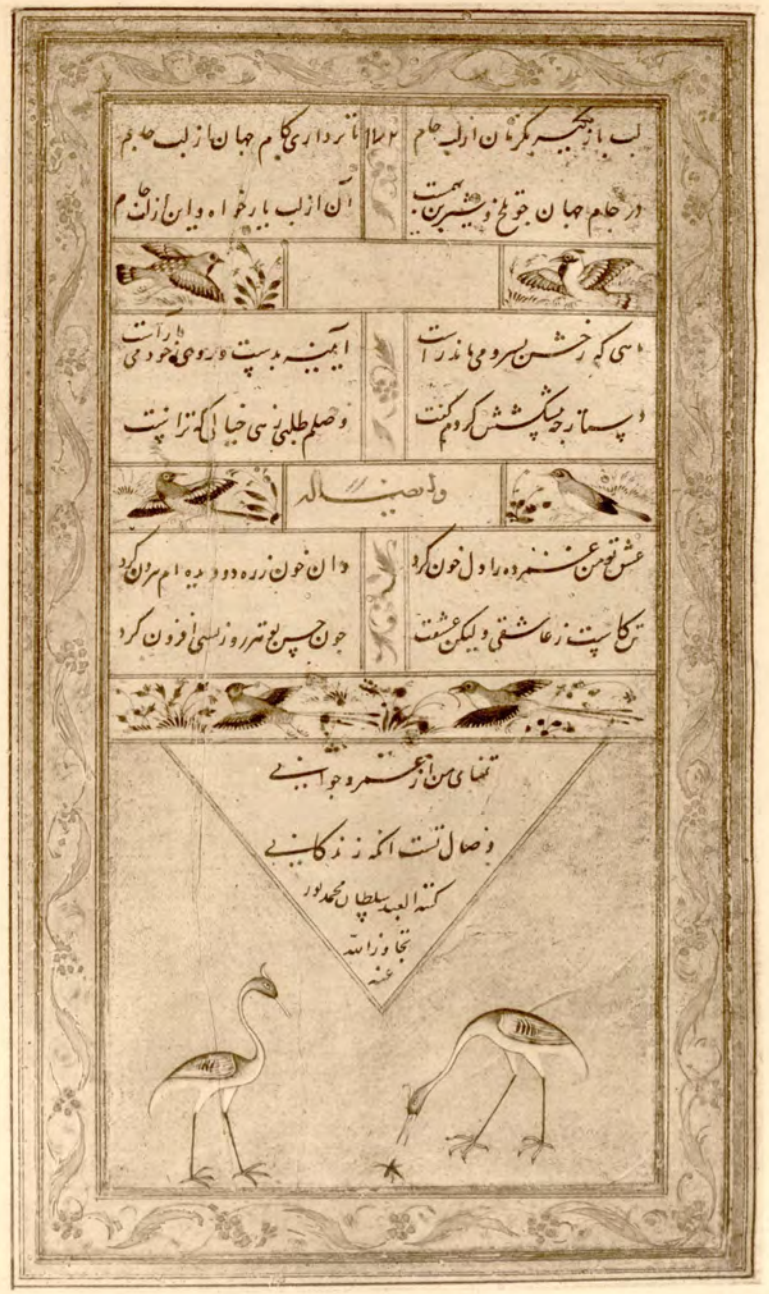
150. HĀFIZ, DĪVĀN

(a) f.54. ILLUSTRATED TEXT (b) f.98. ILLUSTRATED TEXT

Emery Walker Ltd. ph. sc.



(a)



(b)

150. HĀFIZ, DĪVĀN

(a) f.79. ILLUMINATED TEXT *(b)* f.172. ILLUMINATED TEXT WITH COLOPHON

Emery Walker Ltd. ph. sc.